

THE LITERARY WORLD.

A Gazette for
AUTHORS, READERS, AND PUBLISHERS.

No. 14.

NEW YORK, SATURDAY, MAY 8, 1847.

THREE DOLLARS
PER ANNUM.

THE LITERARY WORLD.

No. XIV., May 8, 1847.

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1. The Manufactures of France—Sèvres. By Dr. Cooke
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NEW YORK, SATURDAY, MAY 8, 1847.

THE Publishers have heretofore expressed their regret at the necessity of giving notice, that Mr. E. A. DUYCKINCK's connexion with this journal ceased with the issue of the Twelfth Number. They have now the pleasure to announce that C. F. HOFFMAN, Esq., being invited to fill the vacancy, has entered into a permanent arrangement to assume the literary conduct of the work; and commences his duties with the present number.

OSGOOD & Co.

The above announcement of the publishers introduces a new editor to the readers of the "Literary World." The vacancy which he has been called to fill is, in many respects, not easy to supply; but the friends of the accomplished gentleman, who so ably occupied the editorial chair up to the issue of the twelfth number of the work, shall find its plan and objects faithfully adhered to, and no effort spared to make it still worthy of their support.

Among the present editor's own friends [those who may remember, not unkindly, his writings in former years, and some who, perhaps, have recognised him at times with old partiality in the masquing columns of a newspaper or other periodical], he is willing to believe that not a few will be glad to greet him at the head of an Independent Literary Journal once more. And these will be gratified to know that the conditions upon which he has assumed the editorship of the Literary World, are as free as his own wishes could dictate, and were acceded to by the proprietors with a cordiality most honorable to themselves, leaving the conduct of the work as completely in the editor's hands as if it were throughout his own exclusive property.

The editor has, from this moment, every motive to prevent the Literary World from languishing, and to add what he can of spirit, efficiency, and character to its columns. C. F. H.

Reviews.

Washington and his Generals. By J. T. Headley, author of "Napoleon and his Marshals." In 2 vols.; vol. i. New York: Baker and Scribner.

WHETHER either the most brilliant or the most lovable characters of our Revolution will ever have full justice done them is a matter of some question. The press, at the time when they figured upon the scene, was buckram'd and bewig'd in style when it would appear most respectable. The solemn usage of portentous Johnson, translating his thoughts from English into a language as far removed from simplicity as that of Carlyle's in our own day, governed our moral forefathers on this side of the water, even in epistolary correspondence. When speaking of "the great" style, like Toupees, was put in irons; sentences were queued up with propriety; and brilliant peculiarities and lovable idiosyncrasies were often lost in the powdered and pomatum'd consistency with which men wrote about themselves and each other. That some kept journals and diaries is indeed true, and from Wilkinson's and other memoirs of the times, some grains of characteristic gossip may be gleaned; but, for the most part, when the varnish of "the old school of manners" does not polish characters into uniformity, we have the stubborn veneering of pedantic moralism interposing its crust, and icing over with dull monotony the salient flesh-and-blood traits of men who lived amid too much excitement not to have given out in action the fullness of human nature that was in them, with all its breadth of coloring, and richness of light and shade. The moral force which was the grand attribute of the leading men of that day, thus loses much of its commanding effect; certainly much of its sympathetic influence from the pedantic garniture of the mechanized "petites morales" in which it is generally apparelled. The master of Napoleon's Marshals had not yet said, "No man is great to his valet-de-chambre," but the practice of life seemed to be founded upon the precept, so far as men were willing to put anything upon paper which did not accord with their ideas of what ought to be venerated.

People wrote epics in those days, and character was treated by the literary limner so closely according to epic rules that the Dramatist and the Romance writer were well-nigh defrauded of all property in the patriots, who did not cease to be men when they became godlike as heroes.

A Shakspeare or a Scott could only now bring back some of these fine spirits to natural and breathing life; but a free, dashing book, like Mr. Headley's, may go far to break through the encrustation of formality that oppresses them, and pluck them from the dry, matter-of-fact strata, in which they were becoming more and more fossilized.

Viewed by this light "Washington and his Generals" has a more stirring "mission" than that of a mere piece of literary composition, however perfect; and we confess ourselves every way indisposed to criticise the faults of grammar, and many extravagances of expression, that too often mar and deform Mr. Headley's fervent pages. We do not think there is any danger of Mr. Headley's writings being adopted as models of style, notwithstanding their popularity. His fire of words will hardly animate young writers to copy his looseness of diction; nor will his vivid rapidity permit the reader to delay long enough upon his defective sentences to imbibe their peculiarities. It is systematic vice of style rather than the errors of haste or heedlessness that seizes upon the fancy of imitators, and creates schools of heretical English. Mr. Headley's fluent pen supplies the three first desiderata of American literature—action, action, action, and we are willing, for a season, to let him off from the others. As yet, the question is, how to generate the steam—not to fashion the boilers, or regulate the escape-valve. Our literature, to be a living literature, must be of the people, as well as for the people. We may "respond sigh for sigh" with the scholar that it is so; but the scholar himself must recognise "the fixed fact" before he can make his efforts available to have it otherwise. We do not mean, indeed, that Antæus, in touching the ground, must needs go down to hard-pan; but he must not close his eyes upon the element from which he draws his strength, to shut out the sight of earth-damp upon his vestments. Goldsmith might write for all time and all countries, and still leave a wide margin on the scroll of fame for men who wrote only for their own time and their own country. It is the last which we need: we need our special "utterance" and expression as a people, in addition to our general utterance as men through the Shakspeares, and Miltons, and Goethes of the grand Republic of Letters.

How entire, as yet, is the separation, among us, between literature and all the great moral and political questions which agitate the country! Sturdy arms around us are rearing the pillars of a grand national edifice. Does it not seem the folly of child's play, the frippery of dilettantism, for others to be chiselling acanthus leaves, with no reference to the proportions of the columns from which they ought to effloresce, and which can alone lift them to the light? The divorcement of literature from politics—a divorcement insisted upon by our journalists and other periodical writers, as an essential requisite for American literary productions, in order that "they may be read by all parties without offence,"—must needs have an emasculating effect upon letters in a country where the earnest energies of men's minds are so absorbed in politics. Literature is thus robbed of its rightful share in the mental muscularity of the nation, while politics lose

at the same time the tempering influence and the genial grace-bestowing offices of literature, in mellowing their harsher attributes and cheating them of their sullen moods with wit and scholarship. Even in our two politico-literary magazines, the Democratic and the American Review, the political element, instead of permeating their pages throughout, and lacing them with vigorous fibre, is all concentrated so completely in a distinct article or two, that one-half of each journal might be safely bound up together as a consistent work of homogeneous character. Able as these two journals often are, they have neither of them half the influence to which they are entitled, from not having seized upon and held in habitual grasp all the attributes that justly belong to their avowed partisan character. But it is not *partisan* politics whose severance from literature we have noted and regretted here. Few literary men are partisans. The promulgators of opinion are generally the very last who will quietly submit to the yoke of discipline necessary to carry out any political doctrine by the means of party agency. But no literary man can walk abreast with his days and remain stupidly dull to, and selfishly unimpressed by, the most exciting themes of public interest which stir the sympathies or the apprehensions of all around him! The "Homo sum! a me humani nihil alienum puto" of his sophomore days is forced upon him in a thousand ways in our land of adventurous experiment and daring progress—where he who will not move with the march of mind is soon to be trampled upon by the procession. But does any one know the views of our literary men upon the most agitating subjects of the day from their writings? Burn your newspapers, and reports of Congressional speeches, and what traces are left in books of the phases of opinion through which the American mind has been passing for the last generation? And yet, in a purely literary point of view, how eminently dramatic will our times appear to the poetic eye that skims through files of newspapers a hundred years hence!

But where are we to begin in giving reality to our literature—in making it the actual utterance of our times, our country, and our people, instead of a mere new arrangement of the parts of speech, poured like the ballots of a ward meeting, from an old hat into a new one? We are to begin by translating the records of our past history into a language that is now intelligible to our sympathies. The age of the Revolution was statuesque. We live in times pictorial. We must know the men of those days—know them through our accepted media of recognition—know them in their virtues and their failings, their triumphs and their errors—know them not only in a full, but an actual appreciation, to make the Past of any real value to us in giving landmarks for the Future. Their stature will lose nothing of grandeur in being divested of the formality which drapes their noble effigies in history, and their examples will gain in influence the more they are interpreted to our sympathies. When the Past is thus linked to the Present, by the hand of genius, the first great link in the chain of a national literature is forged. The iron men of a great day, if not a better day, of the Republic will have supplied the metal, and henceforth our books will be part of ourselves, instead of parts of other books.

Viewed by this light we are disposed to give Mr. Headley's errors of composition to the winds in gratitude for his animated, and,

we believe, successful effort to popularize his well-chosen theme; and, though sworn foes to the whole system of "knowledge made easy" (which would reject the advantages of training and discipline, for those to be derived from an accumulation of "facts" in the lumber-room of ill-regulated brains), we would have characters of action which are worthy of imitation, brought as familiarly near as possible to the senses of the People. We would, in a word, have their story read, and their deeds and services ever present in the minds of their countrymen, if not as men-models, yet as mementoes of what men have been—proofs of what men may become, and gauges by which to admeasure the favorites of "the people," as they blossom and wither in "public opinion" from year to year.

To effect this, the subject-matter must ever be popularized by him who handles it, and if Carlylese should become the popular dialect of our countrymen a hundred years hence, we hope the then editor of the *Literary World* will hail a spirited work on "Taylor and his Generals," written in that tongue, with the same cordial satisfaction that we now welcome Mr. Headley's eloquent work.

The characters treated of in the present volume are Washington, Putnam, Montgomery, Arnold, Stark, Schuyler, Gates, Steuben, Wayne, Conway, Mifflin, Ward, Heath, all Major-Generals, corresponding best to the Marshals of Napoleon, in Mr. Headley's previous work, of which this is a counterpart.

We subjoin an extract, which will give our readers some idea of the style and spirit of Mr. Headley's book:

STORMING OF STONY POINT.

"But the most brilliant action of Wayne's life, and one of the most illustrative of his character, was the storming of Stony Point. Washington, at Wayne's request, had organized a corps of light infantry, and put him over it, with directions to take this stronghold. This fortress was apparently impregnable to any storming party; for, situated on a hill, it was washed by the Hudson on two sides, while on the other lay a marsh which every tide overflowed. Besides these natural defences, a double row of *abattis* surrounded the entire hill, and on the top were high ramparts bristling with cannon. Six hundred veteran troops garrisoned this rock; sufficient, one would think, to defend it against five times the number. But it was no common obstacle that could deter Wayne when his mind was once made up, and he determined, formidable as it was, to execute the task assigned him or perish in the attempt. It is said that while conversing with Washington on the proposed expedition, he remarked: 'General, if *you* will only plan it, I will storm *H—I*.'

"He carefully reconnoitred the ground, and having ascertained the exact position of things, formed his plan of attack. On the 15th of July, 1779, he started from Sandy Beach, fourteen miles distant, and at eight in the evening arrived within a mile and a half of the fortress. It was now twilight; and the mild summer evening with its cooling breeze stole over the water—the stars came out one by one on the sky, and the tranquil river flowed by in majestic silence, and all was sweet and peaceful. While nature was thus reposing in beauty around him, Wayne, with his strong soul wrought up to the task before him, stood in the gathering shades of evening, and gazed long and anxiously in the direction of the fort.

"Over hills, across morasses, and along the broken shores of the Hudson, he had led his little army noiselessly, in Indian file, and now waited for the deepening night to lock his enemies in slumber. Still undiscovered by the gar-

ri-son, he began to reconnoitre the works more closely, and at half-past eleven put his columns in motion. He divided his army into two portions, one of which was to enter the fortress on the right, and the other on the left. In advance of each went a forlorn-hope of twenty men, to remove the piles of rubbish that were stretched in double rows around the rock, and placed just where the batteries could mow down the assailants fastest. Behind these forlorn-hopes marched two companies of a hundred and fifty men each. Wayne knew that everything must rest on the bayonet, and so he ordered the load of every musket of those two companies to be drawn, while the first man who should take his from his shoulder or utter a word without orders, or attempt to retreat, was to be put to death by the officer nearest him. Silently these devoted bands submitted to the desperate measures, and fixing a piece of white paper in front of their caps to distinguish them from the enemy, gallantly moved forward at the low word of command. At midnight the two columns, headed by their forlorn-hopes, came in sight of the fortress, along whose dark ramparts the sentinel was lazily treading his accustomed round, while the deep 'All's well' fell faintly on the listening ear. Grim and still the huge black rock loomed up against the sky, soon to shake with its own thunder, and stand a blazing volcano in the midnight heavens. Noiseless and swift the fearless patriots kept on their way, when lo! as they came to the marsh, they saw only a smooth sheet of water—the tide was up flooding the whole ground. The brave fellows paused a moment, as this new and unexpected obstacle crossed their path, but at the stern 'forward,' of their leaders, they boldly plunged in, and without a drum or bugle note to cheer their steady courage, moved in dead silence straight on the palisades. The noise had now alarmed the sentinels, and the rapid discharge of their muskets through the gloom, was followed by lights, moving swiftly about upon the ramparts, and hurried shouts of 'To arms! to arms!' and the fierce roll of drums, rousing up the garrison from its dream of security. The next moment that dark rock was one mass of flame, as the artillery and musketry opened along its sides, shedding a lurid light on the countenances of the men below, and 'Advance! advance!' rung in startling accents along the ranks.

"The ramparts were alive with soldiers, and amid shouts and hurried words of command, the fiery torrent from the summit kept rolling on those devoted men. The water around them was driven into spray by the grape-shot and balls that fell in an incessant shower, while the hissing, bursting shells, traversing the air in every direction, added inconceivable terror to the scene. Yet those forlorn hopes toiled vigorously on, and heaved away at the *abattis* to open a gap for the columns, that without returning a shot, stood and crumbled under the fire, waiting with fixed bayonets to rush to the assault. At the head of one of these was Wayne, chafing like a lion in the toils, at the obstacles that arrested his progress. The forlorn-hope in front of him worked steadily on in the very blaze of the batteries, and the rapid blows of their axes were heard in the intervals of the thunder of artillery that shook the midnight air, while one after another dropped dead in his footsteps, till out of the twenty that started, only three stood up unharmed. Yet still their axes fell steady and strong, until an opening was made, through which the columns could pass, and then the shout of Wayne was heard above the din and tumult, summoning his followers on. With fixed bayonets they marched sternly through the portals made at such a noble sacrifice, and pressed furiously forward. Through the morass—over every obstacle—up to the very mouths of the cannon, and up the rocky acclivity, they stormed on, crushing everything in their passage. Towering at the head of his shattered column, pointing still onward and upward with his glittering blade, and sending his thrilling shout back over his followers, Wayne strode steadily up the

height, till at length, struck in the head by a musket-ball, he fell backward amid the ranks. Instantly rising on one knee, he cried out, '*March on! carry me into the fort, for I will die at the head of my column.*' And those heroes put their brave arms around him and bore him onward. Not a shot was fired, but taking the rapid volleys on their unshrinking breasts, their bayonets glittering in the flash of the enemy's guns, they kept on over the living and dead, smiting down the veteran ranks that threw themselves in vain valor before them, till they reached the centre of the fort, where they met the other column, which, over the same obstacles, had achieved the same triumph. At the sight of each other, one loud shout shook the heights and rolled down the bleeding line—was again sent back till the heavens rung with the wild huzzas, and then the flag of freedom went up and flaunted proudly away on the midnight air. The thick volumes of smoke that lay around that rock, slowly lifted and rolled up the Hudson, the stars appeared once more in the sky, and all was over. The lordly river went sweeping by as it had done during the deadly strife that cast such a baleful light on its bosom, and darkness and death-like silence shrouded the shores. Mournfully and slow those forlorn-hopes and their brave companions who had fallen in the assault, were brought up from their gory beds and conveyed to the grave.*

"Wayne's wound proved not to be severe—the ball having only grazed the skull for two inches, and he lived to wear the laurels a grateful nation placed on his brow. The country rung with his name, and Congress presented him with a gold medal. The whole plan of the assault was most skilfully laid, and the bearing of Wayne throughout gallant in the extreme. He chose the post of danger at the head of his column, and led his men where even the bravest might shrink to follow, and when struck and apparently dying, heroically demanded to be carried forward, that he might die in the arms of victory, or be left where the last stand was made. His troops were worthy of such a leader, and more gallant officers never led men into battle. Their humanity was equal to their bravery, for notwithstanding the barbarous massacres perpetrated by the English, they did not kill a single man after he asked for quarter. Eulogiums came pouring in upon him from every direction. Even Lee, whom he had condemned for his conduct at the battle of Monmouth, wrote to him saying, 'What I am going to say you will not, I hope, consider as paying my court in this your hour of glory; for it is at least my present intention to leave this continent. I can have no interest in paying court to any individual. What I shall say, therefore, is dictated by the genuine feelings of my heart. I do most sincerely declare, that your assault of Stony Point is not only the most brilliant, in my opinion, throughout the whole course of the war, on either side, but that it is the most brilliant I am acquainted with in history; the assault of Schweidnitz, by Marshal Laudon, I think inferior to it. I wish you, therefore, most sincerely, joy of all the laurels you have deservedly acquired, and that you may long live to wear them.' Lafayette congratulated him, and Benjamin Rush wrote him, saying, 'My dear sir, there is but one thing wanting in your late successful attack upon Stony Point to complete your happiness: and that is, the wound you received should have affected your hearing; for I fear you will be stunned through those organs with your own praises. Our streets, for many days, rang with nothing but the name of General Wayne. You are remembered constantly next to our good and great Washington, over our claret and Madeira. You have established the national character of our country; you have taught our enemies that bravery, humanity, and magnanimity, are the national virtues of the Americans.'

* Lieutenant Gibbons commanded one of the forlorn-hopes, and Knox, the other.

History of the Roman Republic. By J. Michelet, Member of the Institute, author of "History of France," "Life of Luther," "The People," &c. Translated by Wm. Hazlitt, Esq., of the Middle Temple, Barrister-at-law. New York: Appleton & Co.

[SECOND PAPER.]

BOOK I.—ITALY.

Mr. Parker left that darker,
Which was dark enough without.

UNTIL the fifteenth year of the present century, the history of the earliest Roman times was generally received, and universally taught, as absolute truth. We do not mean to say that scholars of judgment and research had not found cause for doubts, and sought to reconcile those doubts by alterations, restorations, explanations, the most of which were equally useless and absurd; but simply that in the popular mind of scholars and men of sense there was no broad or clear perception that the whole tale, as it was told, of the kings and early consuls, was so intermixed with legends, lay, romance, and poetry, all things most common to oral tradition, that scarcely a glimmering of truth was to be seen through the gloom of those twilight ages.

Mr. Parker, with the eye of intuition, was the first clearly to discover this; and, with a skill which never has been equalled, a patience of labor which exceeds all admiration, and an instinctive appreciation of what is partially, what wholly true, what utterly false and unfounded, which resembles the infallibility of inspiration, rather than the utmost acuteness of human intellect, he set himself to unravel the blended skein of truth, romance, and falsehood, and to restore the history from the legends of the past, even as a skilful sculptor reconstructs a colossus from its broken and scattered fragments.

Since that period, the history of the kings, and early commonwealth, has been regarded as authentic history by no one; but has been viewed, for the most part, in one of two lights; some utterly rejecting it, as an impenetrable chaos, a palpable obscurity, from which nothing whatever of truth can be abstracted, and which is valuable only, if valuable at all, as a beautiful romance, for the poetry, the simplicity, the fire, and the sublimity of its incredible creations; while others, more patient, and more clear of sight, have seen in it a vast enigma, the meaning of which has been in part, and may be altogether, decyphered by persevering energy, acting upon a basis of learning and research.

For Mr. Michelet it remained to discover in this crude mass of mingled facts and fictions, a third and perfectly original utility. With him it is a grand and boundless field for vague speculation, for the display of brilliant and erratic conjecture, of magnificent powers of imagination, theorizing, and assumption; accordingly in his work all is for fancy, nothing for fact—all is for guesswork, nothing for proof—all is for assumption, nothing for research; accordingly we shall find that he has constructed out of the glittering fragments, which he has picked up here and there from the laborious works of others, only a pretty toy, a magical kaleidoscope, or at best a cracked self-multiplying mirror, every division of which gives back nothing but distinct images, salient from surrounding gloom, of Mr. Michelet himself.

It is in fact all written, as ill-natured people say many of our congressional speeches are spoken, for *bunkum*—written in order to make Frenchmen—for to the French mind it is espe-

cially directed—clap their hands and cry out *Mon Dieu!* what a fertile genius, what a brilliant pen, what a divine inspiration has our Mons. Michelet!

And here, be it observed, we intend no disparagement of the French intellect when well-directed. He were mad who should do so. France has produced, still produces, even now possesses, great men in science, great men in letters, great men in philosophy.

But to none of these distinctions can M. Michelet lay claim. He is, we suppose it must be conceded, in some sort, a scholar; but for a mere scholar we have but small veneration. Beyond this, he is a vain superficial man, a feeble and shallow thinker, a showy and flippant writer, covering meagreness of ideas with copiousness of diction, poverty of style with abundance of bombast.

"Beautiful Italy, between the glances of the Alps"—thus he commences the second chapter of his first book—"and the fires of Vesuvius and of *Ætna*, seems thrown in the centre of the Mediterranean, as a prey to the elements, and to the races of men. While the snows of the Alps and the Apennines continually threaten to flood the northern part, the lands of the south are buried beneath the lava of the volcanoes, or overthrown by eternal convulsions."

This, gentle reader, is a fair, perhaps indeed too favorable, specimen of the style of this work, full of false taste, false metaphors, false glitter, tending to nothing, and teaching nothing. And this also, be it observed, is a fair specimen of the style of the English translation, by Mr. William Hazlitt, concerning which we shall find room to say more anon—that is to say, it is as bad as possible, thoroughly unidiomatic, and often as ungrammatical.

The few lines quoted above contain one bad error against grammar—"thrown in the Mediterranean"—for *into*. A second blunder is the introduction of the particle *of* before *Ætna*; and two false and un-English insertions of the definite article *the* before "races of men" and "volcanoes;"—it being in fact nearly a rule that the definite article *le* or *les* never should be translated, while it must often be inserted, when it is not found in the original, so widely in this point do the idioms of the two languages differ.

The second chapter consists of a sort of poetico-statistico-geographical picture of Italy, as it was, and is; harmless enough, but very useless, unless tending to the *monstrous digito-ship* of the author; but with the third chapter, we come to something which promises to be and should be history. It professes to contain an account of the great Pelasgic race, admitted by all to be one of the elements of the Roman race, and probably the connecting link between that and the Hellenic races.

Who the Pelasgi were, and whence they came, has long been one of the great questions of history. But to solve, or examine this question, or even to sum up the statements of others concerning it, M. Michelet cares nothing. This, however, signifies little, as it is clearly proved by Niebuhr, and assumed as fact by Arnold, that the Pelasgian, Tyrrhenian, or Sicilian race—for they are all one race, though possibly various tribes of it—are of Indo-Germanic origin, and came into Europe from the North-Eastward. From these Pelasgians were sprung, closely cognate tribes with the mother, the Hellenes, or heroic Greeks, and the Latins, which latter people possessed, though intermingled with other races, the central part of Italy south of the Tiber. The

Latins, no less than their neighbors and ofttime enemies, the Etruscans, were of Pelasgic origin. And of the Latins mixed with another blood, which may be safely termed Oscan, were sprung the Romans, who were thus distinguished from all the neighboring nations, whether Latins and Etruscans, of pure Pelasgic stock; or Sabine, Umbrian and Samnite of the old Oscan race.

Now, instead of a single statement of these facts, which might have been given, with the necessary proofs and illustrations, and with due credit to the original interpreters of these facts, within the compass of a few pages, we have such a farrago of unproved jargon and conjectural mysticism as the following, which literally makes "that darker which was dark enough without," and can tend only to confuse the mind, and impede the progress of the student.

"One is astonished to find a race spread over so many countries, entirely disappear from history. Its various tribes either perish or are fused with foreign nations, or at least lose their names. *There is no example of a destruction so complete.* An inexorable malediction is attached to this people; all that their enemies relate of them is ominous and bloody. It is the women of Lemnos who, in one night, strangle their husbands; it is the inhabitants of Agylla who stone the Phocian prisoners. Perhaps we may explain this disappearance of the Pelasgi, and the hostile tone of the Greek historians in reference to them, by the scorn and hatred which heroic tribes entertained for the agricultural and industrial population who had preceded them.

"This was in fact, the character of the Pelasgi. They adored the subterranean gods who guarded the treasures of the earth; agriculturists and miners, they sought in the earth gold or coin. These new arts were odious to barbarians; in their eyes all industry which they do not understand is magic. The initiations which admitted men to the various corporations of artisans, aided by their mystery the most odious accusations. The magic worship of flames, that mysterious agent of industry, that violent action of human will upon nature, that mixture, that sully of the sacred elements, those traditions of serpent-gods and men-dragons of the East who worked their deeds by fire and magic, all this terrified the imagination of the heroic tribes. They had but their sword wherewith to oppose the unknown powers of which their enemies disposed, and therefore they everywhere made use of the sword. It was said that the Telchines of Sicily, of Boeotia, Crete, Rhodes, and Lycia could at will pour the mortal waters of Styx, over plants and animals. Like the witches of the middle ages (*θελγος*, to charm, to fascinate), they predicted and raised tempests. They pretended to cure maladies; could they not also inflict them on those whom they hated? The Cabiri of Lemnos, of Samothrace, and Macedonia (the same name designated the gods and their worshippers), were smiths and miners, like the Cyclops of Peloponnesus, of Thrace, of Asia Minor, and of Sicily, who penetrate, with lamps fixed on their foreheads, into the depths of the earth.

"Some derive the name of Cabiri from *καίειν* to burn, others from the *Cabirim*, the strong men of Persia, who acknowledged a smith for their liberator; or from the Hebrew *Chaberim*, associates (the *consentes* or *complices* of Etruria). What is certain is that they adored the formidable powers who reside in the entrails of the earth. *Kibir*, *bir*, still signifies the devil in the Maltese dialect, that curious wreck of the Punic language. The Cabirite Gods were adored under the form of wide vases; one of them was placed on each domestic hearth. The potter's art thus sanctified by the Pelasgi, seemed to have been cursed in its principle by the Hellenes, in common with all industry. Dædalus (that is to say the skilful) the potter, the smith, the architect, is everywhere repre-

sented fleeing like Cain, the ancestor of Tubalcain, the Hebrew Dædalus, the murderer of his nephew, he withdraws to the island of Crete, and fabricates the Cow of Pasiphaë. He flees from the anger of Minos to Sicily and Italy, where he is protected and welcomed; a symbol of the colonization of those countries by the industrious Pelasgi, and of their adventurous expeditions. Prometheus, the inventor of arts, is nailed to Mount Caucasus by the usurper Jupiter, who has conquered the Pelasgic gods; but the Titan predicts to him that his reign will end. Thus in the middle ages the oppressed Britons threatened their conquerors with the return of Arthur, and the fall of their domination.

"The industrious Pelasgi were treated by the warlike races of antiquity, as the city of Tyre was by the Assyrians of Pzalmazar and Nabuchodonosor, who twice furiously essayed to destroy it; as in the middle ages, were the industrious or commercial populations, the Jews, Moors, Provençals, and Lombards.

"The Gods seemed to league with men against the Pelasgi. Those of Italy were doubtless struck, after the volcanic convulsions, by unprecedented scourges—a drought which burnt up the pastures, which dried up even the rivers, which caused mothers to miscarry or to produce monsters."

Now, at first sight, all this stuff sounds very well; and, to the unlearned, must doubtless seem vastly learned. But the moment we begin to apply to it the touchstone, the false metal becomes apparent.

In the first place, so far is the Pelasgic race from having disappeared and left no traces, that it survives to this hour, that it has left indelible traces of its existence—traces which will probably be indestructible to the end of time—in all the principal languages and races of modern Europe and America; and that it is probably owing to the fact that Rome, the great Pelasgian nation of antiquity, subdued Carthage, the great Semitic nation, that we must ascribe the far greater and more important fact, that the French, the English, the Italians, the Spaniards, and their descendants in either hemisphere, are speakers of the Pelasgic (Indo-Germanic) tongue, and descendants of the Indo-Germanic races, not speakers of the Semitic tongue; not in fact Arabs, Libyans, and Phœnicians, but Germanic Latins, more or less intermingled with other and more recent German strains of blood.

One sentence we have italicised:—*There is no example of a destruction so complete.*

What, then, is the example of the annihilation of the Punic, or Phœnician race, which have not, so far as can be established, left a drop of their blood in any existing nation, a fragment of their language except a few inexplicable lines in Plautus, or a vestige of their monuments, on the face of the earth? What the example, in more modern time, of the city-builders of Palenque and Copan, the very name and origin of whom is overwhelmed for ever in the ocean of unfathomable time?

Nor, when we look more closely into his details, are the particulars less faulty than the general view, the grounds less questionable than the conclusions.

Who would not suppose that the Telchines, the Cabiri, and the Cyclops, were all assuredly of Pelasgic origin, and that they are here introduced to prove his theory, that the Pelasgic people were, as he states them to have been, agriculturists and industrials (a new slang term, which we abominate, for artisans and manufacturers), overpowered by heroic barbarians? Who at all events would doubt, that the evidence he adduces concerning these various tribes, makes for the fact that they are of Pelasgic origin?

Whoever should so think would err greatly. All the existing evidence concerning the Telchines, who are first heard of in Rhodes, is that they were a race who came in, and conquered the barbarians, from the near African or Syrian mainland; and were themselves utterly different from the Hellenes, themselves not of Pelasgic origin however remote, but of the Semitic stock. With regard to the Cabiri also (although there are two theories, one holding them to be of Pelasgic origin) the preponderance of evidence, and the authority of the most learned men, relying on etymology for their opinion, would go to make them likewise of Phœnician origin; and strange to say, Mons. Michelet himself shows in disproof of his own theory their connexion with the Praic word *kibir*. The Cyclops, it must be admitted, were probably connected with Pelasgic worship; as sons of those older gods Uranus and Goa, who were supplanted by the younger deities of the Hellenes, in whom, as in the Etruscans, Latins, and Romans, there was another element added to the old strain of the Pelasgi.

It must be evident, that neither our limits, nor indeed the intention of our paper, will permit us to examine this work in detail. To do so, would require a work as large as itself; for the pages we have quoted above, are a fair specimen of the whole work; the author deals with the history of kings and consuls, as he does with that of the most ancient and unknown tribes, rushing to the wildest conclusions on the slightest data—assuming everything that seems to favor his leading theory of the moment, as fact, and neglecting everything else, unexamined, as fable—and above all drawing deep and wild deductions from fancied similarities in words, which in truth have no connexion except a vague something of sound or orthography. Thus, because there is some vague similarity between the words *Osci* and *Tusci*, Michelet insists that they were both Pelasgic people, inasmuch as one is proved to be so; whereas it is notorious that the Oscan is the other element of the Roman or Latin language—observe here that though Rome and Latium were politically distinct, their language was one—which was combined with the Pelasgic tongue. And as of the tongues, so of the races.

Another instance occurs, a few pages later in the same chapter, that on the Oscans, wherein he jumbles the words *Mors*, *Mars*, *Macors*, *Mamers*, into apposition; assuming from the fancied similarity that *Mars* the god of war, and *Mors* the genius of death, are identical; whereas the sanguinary deity of the Sabine and Hunnish worship, variously personified as the spear or the sword, or again the sword god, *Mars*, *Ares*, or *Areimanes*, had no connexion whatever, as he would wish to establish on the flimsy grounds of *Mars*, *Mors*, with the mysteries on the origin of life and death.

Of the same kind with this, are his speculations, founded on vague analogies, concerning the unity of qualities in the ancient Latin gods, kings, and heroes—Djanus, Djana; Remus, Romulus, Horatii, Cuiratii—all of which are, in our opinion, equally ridiculous and unfounded. In the conclusion of this paper, we will sketch as briefly as possible what are Mr. Michelet's views, so far as we can get at them through the labyrinth of verbiage, in which they are almost hopelessly involved.

He can see then, so far as we can understand, little or nothing of the individual ruler, little or nothing even of the ruling nation, in the legends of the early kings; insisting that they were not men at all, neither existing, nor

believed by those who related their exploits, to have existed—but merely symbols and formulas of various phases of society. A doctrine than which we can conceive nothing more absurd, nor anything more contrary to all that we know of the habits of early composition among barbarous or semi-barbarous nations; who are ever apt to celebrate in their lays or oral traditions, men, not events, unless as the doings of men; actions, not ideas; and who, instead of ascending from the conception of generals, in their rudest state, to the individual, in a more refined form of the human mind, are sensible of the practical, long before they can conceive the abstract; and can individualize ably, when to generalize even weakly, is beyond the range of their understanding.

In all the legends of the kings, therefore, he only discovers the symbols of the establishment of certain institutions, types of plebeianism and patricianism, types of certain forms of worship; and the vague indication of the presence of certain national traces, from which it may be conjectured loosely, that Rome was a city of Pelasgo-Latin origin; that she was originally governed by kings, which kings, he maintains, were overthrown by the burghers, not by the plebeians; and that thereafter a republic was founded, under which the condition of the people was harder than it had been under the sovereign rule.

In these facts, he is of course correct—he could not be otherwise—for all this has been done for him by other and abler hands—but is this all?—all, where Niebuhr can point to periods when this race or that became dominant; when the Sabine strain was admitted; when the Etruscans became as it were the martial lords of Rome? When he can produce laws and treaties, and trace the growing increase of the city, until, under the last of its Etruscan kings, it had reached a spread of greatness and of splendor, from which it fell with the downfall of its monarchs, and unto which it rose not again until the termination of the Latin, Samnite, and Volscian wars? When he can distinguish personal identity, and discern clearly between truth and fable? But in truth, Mons. Michelet did not aim at truth; he soared a more ambitious flight; fixed his eye on originality, melted his waxen wings, and fell headlong.

To show, however, that we do not blame blindly, or shut our eyes to what is good, for there is something to be found good occasionally in this work of shreds and patches, we quote the following passage; proving that, where it is allowable to generalize, Mons. Michelet can at times generalize ably, and state positions tersely. The little summary which follows is clear, terse, and true; had all the work been executed and conceived in a like style and spirit, our article would have borne a very different character.

"The sacerdotal and royal Rome of the Etruscan and Latin Pelasgi was without difficulty thrown open to the foreigner. The aristocratic Rome of the republic closed the Senate to the plebeians, and the city to the neighboring populations. The heroic and aristocratic principle prevailed at first against the democratic principle, which the sacerdotal had protected; and it was only by incredible efforts that the people secured equality of rights. They triumphed by the institution of the Tribunes, the civil chiefs of the democracy, who continued the kings, and paved the way for the emperors. They triumphed by the admission of the Latins, their brothers by that of the Italians; they triumphed by the establishment of a military chief or emperor, who finished the popular work by the proscription of the aristocracy, and the equality of the civil law.

The plebeians constituted in Rome the principle of extension, conquest, and aggregation; the patricians that of exclusion, unity, and rational individuality. Without the plebeians, Rome could not have conquered and adopted the world; without the patricians, she would have had no personal character, no original life; she would not have been Rome."

And here, for the present, we take leave of "the republic;" when we come again to consider it we shall have to do with the times of authentic and contemporaneous history; we shall have to speak of Mons. Michelet's partiality or prejudice more, of his acumen and perspicuity less—we shall quote more largely, and criticize less narrowly; and it may be we shall have occasion to censure more sparingly, and admire more frequently, than in the portion of the work which has hitherto fixed our attention.

Omoo: a Narrative of Adventures in the South Seas. By Herman Melville, author of *Typee*. New York: Harpers: 2 vols. 12mo.

Few American books have awakened the lively interest excited by Mr. Melville's unique and delightful volumes on *Typee*. To many, the theme was entirely new; to others, Commodore Porter's once famed, and now nearly forgotten journal, had long since commended it, and they seized upon Mr. Melville's book with the avidity that children take up any new volume which purports to be a continuation of *Robinson Crusoe*. In the city of New York, especially, from which the three or four of Porter's surviving officers hailed originally, *Typee* was remembered in years far back as the theme of many a dinner-table yarn, when men used to tell longer and stronger stories over their Madeira than is now the fashion among modern sherry drinkers. And while the world abroad were showing their acuteness in detecting Mr. Melville as a veteran book-maker, who, being master of a brilliant style, had ingeniously fashioned a most readable piece of Munchausenism while sitting in his library, his work was at once recognised as a genuine narrative in the city where it was published.

The close of his volumes on *Typee*, it may be remembered, left Mr. Melville just gaining the deck of a vessel which "hove to" at the mouth of the harbor to aid his escape. The present narrative opens with his reception on board the barque *Julia*, and reveals to the reader a fresh series of adventures in the South Seas; which are related with all the animation, the picturesqueness, and felicity of style which commend his first writings to a second reading, even after curiosity is satisfied by tracing out the singularity of his story.

In the *Julia*, though placed at once among other seamen in the fore-castle, the state of his health exempted him from duty for a season; and here a capital character turns up as his messmate, who is thus described.

DOCTOR LONG GHOST.

"All English whalemén are bound by law to carry a physician, who, of course, is rated a gentleman, and lives in the cabin, with nothing but his professional duties to attend to; but incidentally he drinks 'flip' and plays cards with the captain. There was such a worthy aboard of the *Julia*; but, curious to tell, he lived in the fore-castle with the men. And this was the way it happened.

"In the early part of the voyage the doctor and the captain lived together as pleasantly as could be. To say nothing of many a can they drank over the cabin transom, both of them had read books, and one of them had travelled; so their stories never flagged. But once on a time they got into a dispute about politics, and the doctor, moreover, getting into a rage, drove home an argument with his fist, and left the captain on

the floor literally silenced. This was carrying it with a high hand; so he was shut up in his state-room for ten days, and left to meditate on bread and water, and the impropriety of flying into a passion. Smarting under his disgrace, he undertook, a short time after his liberation, to leave the vessel clandestinely at one of the islands, but was brought back ignominiously, and again shut up. Being set at large for the second time, he vowed he would not live any longer with the captain, and went forward with his chests among the sailors, where he was received with open arms, as a good fellow and an injured man.

"I must give some further account of him, for he figures largely in the narrative. His early history, like that of many other heroes, was enveloped in the profoundest obscurity; though he threw out hints of a patrimonial estate, a nabob uncle, and an unfortunate affair which sent him a-roving. All that was known, however, was this. He had gone out to Sydney as assistant-surgeon of an emigrant ship. On his arrival there, he went back into the country, and after a few months' wanderings, returned to Sydney penniless, and entered as doctor aboard of the *Julia*.

"His personal appearance was remarkable. He was over six feet high—a tower of bones, with a complexion absolutely colorless, fair hair, and a light, unscrupulous grey eye, twinkling occasionally with the very devil of mischief. Among the crew, he went by the name of the Long Doctor, or, more frequently still, Doctor Long Ghost. And from whatever high estate Doctor Long Ghost might have fallen, he had certainly at some time or other spent money, drunk Burgundy, and associated with gentlemen.

"As for his learning, he quoted Virgil, and talked of Hobbes of Malmesbury, besides repeating poetry by the canto, especially *Hudibras*. He was, moreover, a man who had seen the world. In the easiest way imaginable, he could refer to an amour he had in Palermo, his lion hunting before breakfast among the Caffres, and the quality of the coffee to be drunk in Muscat; and about these places, and a hundred others, he had more anecdotes than I can tell of. *Then such mellow old songs as he sang, in a voice so round and racy, the real juice of sound.* How such notes came forth from his lank body was a constant marvel.

"Upon the whole, Long Ghost was as entertaining a companion as one could wish; and to me in the *Julia*, an absolute godsend."

With this worthy we have other characters associated, who are drawn with a pencil of equal vigor; and perhaps the portion of these volumes which sets off the author's literary talents in the strongest light is that relating to the open ocean, when, with no external objects to vary the monotony of a portion of the cruise, his ship scenes are made full of interest and attraction, by the graphic humor with which he paints an interior; among the rollicking jokes practised by the fore-castle wags, the following is an amusing instance.

"One night when all was perfectly still, I lay awake in the fore-castle; the lamp was burning low and thick, and swinging from its blackened beam; and with the uniform motion of the ship, the men in the bunks rolled slowly from side to side; the hammocks swaying in unison.

"Presently I heard a foot upon the ladder, and, looking up, saw a white trowser's leg. Immediately, Navy Bob, a stout, old Triton, stealthily descended, and at once went to groping in the locker after something to eat.

"Supper ended, he proceeded to load his pipe. Now, for a good comfortable smoke at sea, there never was a better place than the *Julia's* fore-castle at midnight. To enjoy the luxury, one wants to fall into a kind of dreamy reverie, only known to the children of the weed. And the very atmosphere of the place, laden as it was with the snores of the sleepers, was inducive of this. No wonder, then, that after a while Bob's

head sank upon his breast; presently his hat fell off, the extinguished pipe dropped from his mouth, and the next moment he lay out on the chest as tranquil as an infant.

"Suddenly an order was heard on deck, followed by the trampling of feet and the hauling of rigging. The yards were being braced, and soon after the sleeper was missed; for there was a whispered conference over the scuttle.

"Directly a shadow glided across the fore-castle and noiselessly approached the unsuspecting Bob. It was one of the watch with the end of a rope leading out of sight up the scuttle. Pausing an instant, the sailor pressed softly the chest of his victim, sounding his slumbers; and then hitching the cord to his ankle, returned to the deck.

"Hardly was his back turned, when a long limb was thrust from a hammock opposite, and Doctor Long Ghost, leaping forth warily, whipped the rope from Bob's ankle, and fastened it like lightning to a great lumbering chest, the property of the man who had just disappeared.

"Scarcely was the thing done, when lo! with a thundering bound, the clumsy box was torn from its fastenings, and banging from side to side, flew towards the scuttle. Here it jammed; and thinking that Bob, who was as strong as a windlass, was grappling a beam and trying to cut the line, the jokers on deck strained away furiously. On a sudden, the chest went aloft, and striking against the mast, flew open, raining down on the heads of the party a merciless shower of things too numerous to mention.

"Of course the uproar roused all hands, and when we hurried on deck, there was the owner of the box looking aghast at its scattered contents, and with one wandering hand taking the altitude of a bump on his head."

The mate, Jermin, in whose nervous grasp a truculent sailor "wriggled like a couple of yards of boa constrictor," and the savage Bembo, who, in the capacity of a harpooner, added his scowling visage to the group of reckless wanderers, are drawn with a masterly hand. The latter, indeed, stands out in almost tragic relief from the grotesque assemblage whose mad doings are shown up in such a diverting light.

When painting the scenery of the shore, Catherwood's "Bay of Islands" will doubtless recur to all who enjoyed a sight of that magnificent panorama, so vivid are the author's descriptions of nature. Take the following passage for instance, describing the scene presented in the narrow channel dividing the islands of La Dominica and St. Christina.

"On one hand was a range of steep green bluffs hundreds of feet high, the white huts of the natives here and there nestling like bird-nests in deep clefts gushing with verdure. Across the water, the land rolled away in bright hill-sides, so warm and undulating, that they seemed almost to palpitate in the sun. On we swept, past bluff and grove, wooded glen and valley, and dark ravines lighted up far inland with wild falls of water. A fresh land-breeze filled our sails, the embayed waters were gentle as a lake, and every blue wave broke with a tinkle against our coppered prow."

Not less refreshing are the descriptions of tropical vegetation; the regal "Ati" with its massive trunk, and broad laurel-shaped leaves; and the beautiful, flowering "Hotoo," with its pyramid of shining leaves, diversified with numberless small white blossoms; and the fruits profuse and delicious; red ripe avees; guavas, with the shadows of their crimson pulp flushing through a transparent skin; oranges of scarlet freshness, tinged on the sunny side to a berry brown; fat bananas, in their buff jackets of mellowness; and "great jolly melons, which rolled about in very portliness. All ruddy, and ripe, and round—bursting with the good cheer of the tropical soil whence they sprang." Then, too, the hazel-eyed nymphs,

so beautiful-limbed, in their wavy motions, and fresh and bright as the blossoms of their own luxuriant clime; but Mr. Melville's limning needs no encouragement on this score—and we turn from this rural carnival of wild nature to the more sober scenes where Christianity begins to give a different interest to the ever-changing masque.

"On Sundays I always attended the principal native church on the outskirts of the village of Papeete, and not far from the Calabooza Berrane. It was esteemed the best specimen of architecture in Tahiti.

"Of late, they have built their places of worship with more reference to durability than formerly. At one time, there were no less than thirty-six on the island—mere barns, tied together with thongs, which went to destruction in a very few years.

"One built many years ago in this style, was of a most remarkable structure. It was erected by Pomaree II, who, on this occasion, showed all the zeal of a royal proselyte. The building was over seven hundred feet in length, and of a proportionate width: the vast ridge-pole was at intervals supported by a row of thirty-six cylindrical trunks of the bread-fruit tree; and, all round, the wall-plates rested on shafts of the palm. The roof—steeply inclining to within a man's height of the ground—was thatched with leaves, and the sides of the edifice were open. Thus spacious was the Royal Mission Chapel of Papear.

"At its dedication, three distinct sermons were, from different pulpits, preached to an immense concourse gathered from all parts of the island.

"As the chapel was built by the king's command, nearly as great a multitude was employed in its construction as swarmed over the scaffolding of the Jews. Much less time, however, was expended. In less than three weeks from planting the first post, the last tier of palmetto-leaves drooped from the eaves, and the work was done.

"Apportioned to the several chiefs and their dependants, the labor, though immense, was greatly facilitated by every one's bringing his post, or his rafter, or his pole strung with thatching, ready for instant use. The materials thus prepared being afterward secured together by thongs, there was literally 'neither hammer, nor axe, nor any tool of iron heard in the house while it was building.'

"But the most singular circumstance connected with this South Sea cathedral, remains to be related. As well for the beauty, as the advantages of such a site, the islanders love to dwell near the mountain streams; and so, a considerable brook, after descending from the hills and watering the valley, was bridged over in three places, and swept clean through the chapel.

"Flowing waters! what an accompaniment to the songs of the sanctuary; mingling with them, the praises and thanksgivings of the green solitudes inland.

"But the chapel of the Polynesian Solomon has long since been deserted. Its thousand rafters of habiscus have decayed, and fallen to the ground; and now, the stream murmurs over them in its bed.

"The present metropolitan church of Tahiti is very unlike the one just described. It is of moderate dimensions, boarded over, and painted white. It is furnished also with blinds, but no sashes; indeed, were it not for the rustic thatch, it would remind one of a plain chapel at home.

"The wood-work was all done by foreign carpenters, of whom there are always several about Papeete.

"Within, its aspect is unique, and cannot fail to interest the stranger. The rafters overhead are bound round with fine matting of variegated dyes; and all along the ridge-pole, these trappings hang pendent, in alternate bunches of tassels and deep fringes of stained grass. The floor is composed of rude planks. Regular aisles run between ranges of native settees, bottomed with

crossed braids of the cocoa-nut fibre, and furnished with backs.

"But the pulpit, made of a dark, lustrous wood, and standing at one end, is by far the most striking object. It is preposterously lofty; indeed, a capital bird's-eye view of the congregation ought to be had from the summit.

"Nor does the church lack a gallery, which runs round on three sides, and is supported by columns of the cocoa-nut tree.

"Its facings are here and there daubed over with a tawdry blue; and in other places (without the slightest regard to uniformity), patches of the same color may be seen. In their ardor to decorate the sanctuary, the converts must have borrowed each a brush full of paint, and zealously daubed away at the first surface that offered.

"As hinted, the general impression is extremely curious. Little light being admitted, and everything being of a dark color, there is an indefinable Indian aspect of duskiness, throughout. A strange, woody smell, also—more or less pervading every considerable edifice in Polynesia—is at once perceptible. It suggests the idea of worm-eaten idols packed away in some old lumber-room at hand.

"For the most part, the congregation attending this church is composed of the better and wealthier orders—the chiefs and their retainers; in short, the rank and fashion of the island. This class is infinitely superior in personal beauty and general healthfulness to the 'maren-boar,' or common people; the latter having been more exposed to the worst and most debasing evils of foreign intercourse. On Sundays, the former are invariably arrayed in their finery; and thus appear to the best advantage. Nor are they driven to the chapel, as some of their inferiors are to other places of worship; on the contrary, capable of maintaining a handsome exterior, and possessing greater intelligence, they go voluntarily.

"In respect of the woodland colonnade supporting its galleries, I called this chapel the Church of the Cocoa-nuts.

"It was the first place for Christian worship in Polynesia that I had seen; and the impression upon entering during service was all the stronger. Majestic-looking chiefs, whose fathers had hurled the battle-club, and old men who had seen sacrifices smoking upon the altars of Oro, were there. And hark! hanging from the bough of a bread-fruit tree without, a bell is being struck with a bar of iron by a native lad. In the same spot, the blast of the war-conch had often resounded. But to the proceedings within.

"The place is well-filled. Everywhere meets the eye the gay calico draperies worn on great occasions by the higher classes, and forming a strange contrast of patterns and colors. In some instances, these are so fashioned as to resemble as much as possible, European garments. This is in excessively bad taste. Coats and pantaloons, too, are here and there seen; but they look awkwardly enough, and take away from the general effect.

"But it is the array of countenances that most strikes you. Each is suffused with the peculiar animation of the Polynesians, when thus collected in large numbers. Every robe is rustling, every limb in motion, and an incessant buzzing going on throughout the assembly. The tumult is so great, that the voice of the placid old missionary, who now rises, is almost inaudible. Some degree of silence is at length obtained through the exertions of half-a-dozen strapping fellows, in white shirts and no pantaloons. Running in among the settees, they are at great pains to inculcate the impropriety of making a noise, by creating a most unnecessary racket themselves. This part of the service was quite comical.

"There is a most interesting Sabbath School connected with the church; and the scholars, a vivacious, mischievous set, were in one part of the gallery. I was amused by a party in a corner. The teacher sat at one end of the bench, with a meek little fellow by his side. When the others were disorderly, this young martyr received a rap; intended, probably, as a sample of

what the rest might expect, if they didn't amend.

"Standing in the body of the church, and leaning against a pillar, was an old man, in appearance very different from others of his countrymen. He wore nothing but a coarse, scant mantle, of faded tappa; and from his staring, bewildered manner, I set him down as an aged bumpkin from the interior, unaccustomed to the strange sights and sounds of the metropolis. This old worthy was sharply reprimanded for standing up, and thus intercepting the view of those behind; but not comprehending exactly what was said to him, one of the white liveried gentry made no ceremony of grasping him by the shoulders, and fairly crushing him down into a seat.

"During all this, the old missionary in the pulpit—as well as his associates beneath, never ventured to interfere—leaving everything to native management. With South Sea islanders, assembled in any numbers, there is no other way of getting along."

Scenes not unsimilar to these Mr. Melville might have witnessed in many a country church within the realms of civilization, which seems to have effected little more among these islanders than giving them our absurdities, as well as our vices and maladies. According to Mr. Melville:

"It is well worthy remark here, that every evidence of civilization among the South Sea Islands, directly pertains to foreigners; though the fact of such evidence existing at all, is usually urged as a proof of the elevated condition of the natives. Thus, at Honolulu, the capital of the Sandwich Islands, there are fine dwelling-houses, several hotels, and barber-shops, aye, even billiard rooms; but all these are owned and used, be it observed, by whites. There are tailors, and blacksmiths, and carpenters also; but not one of them is a native.

"The fact is, that the mechanical and agricultural employments of civilized life, require a kind of exertion altogether too steady and sustained, to agree with an indolent people like the Polynesians. Calculated for a state of nature, in a climate providentially adapted to it, they are unfit for any other. Nay, as a race, they cannot long exist.

"The following statement speaks for itself.

"About the year 1777, Captain Cook estimated the population of Tahiti at about two hundred thousand.* By a regular census, taken some four or five years ago, it was found to be only nine thousand.† This amazing decrease not only shows the malignancy of the evils necessary to produce it; but, from the fact, the inference unavoidably follows, that all the wars, child murders, and other depopulating causes alleged to have existed in former times, were nothing in comparison to them.

"These evils, of course, are solely of foreign origin. To say nothing of the effects of drunkenness, the occasional inroads of the small-pox, and other things, which might be mentioned, it is sufficient to allude to a virulent disease, which now taint the blood of at least two thirds of the common people of the island; and, in some form or other, is transmitted from father to son.

"Their first horror and consternation at the earlier ravages of this scourge were pitiable in the extreme. The very name bestowed upon it,

* "I was convinced," he adds, "that from the vast swarms that everywhere appeared, this estimate was not at all too great."

† For an allusion to this census, see one of the chapters on Tahiti, in the volumes of the U. S. Exploring Expedition. And for the almost incredible depopulation of the Sandwich Islands, in recent years, see the same work. The progressive decrease, in certain districts, for a considerable period, is there marked.

"Ruschenberger, an intelligent surgeon in the United States Navy, takes the following instance from the records kept on the islands. The district of Rohalo, at one time numbered 8679 souls: four years after, the population was 6175: decrease, in that time, 2504. No extraordinary cause is assigned for this depopulation. Vide *A Voyage round the World, in the years 1835–36–37*. By W. S. Ruschenberger, M. D. (Philadelphia, 1838, 8vo.) The chapter on the Sandwich Islands."

is a combination of all that is horrid and unmentionable to a civilized being.

"Distracted with their sufferings, they brought forth their sick before the missionaries, when they were preaching, and cried out, 'Lies, lies! you tell us of salvation; and, behold, we are dying. We want no other salvation, than to live in this world. Where are there any saved through your speech? Pomaree is dead; and we are all dying with your cursed diseases. When will you give over?'"

"At present, the virulence of the disorder, in individual cases, has somewhat abated; but the poison is only the more widely diffused.

"How dreadful and appalling," breaks forth old Wheeler, "the consideration, that the intercourse of distant nations should have entailed upon these poor, untutored islanders, a curse unprecedented and unheard of, in the annals of history."

"In view of these things, who can remain blind to the fact, that so far as mere temporal felicity is concerned, the Tahitians are far worse off now, than formerly; and although their circumstances, upon the whole, are bettered by the presence of the missionaries, the benefits conferred by the latter become utterly insignificant, when confronted with the vast preponderance of evil brought about by other means.

"Their prospects are hopeless. Nor can the most devoted efforts now exempt them from furnishing a marked illustration of a principle, which history has always exemplified. Years ago brought to a stand, where all that is corrupt in barbarism and civilization unite, to the exclusion of the virtues of either state; like other uncivilized beings, brought into contact with Europeans, they must here remain stationary until utterly extinct.

"The islanders themselves are mournfully watching their doom. Several years since, Pomaree II. said to Tyreman and Bennet, the deputies of the London Missionary Society, 'You have come to see me at a very bad time. Your ancestors came in the time of men, when Tahiti was inhabited: you are come to behold just the remains of my people.'

"Of like import, was the prediction of Teearmoar, the high priest of Paree; who lived over a hundred years ago. I have frequently heard it chanted, in a low, sad tone, by aged Tahitians:—

"A harree ta fow,
A toro ta farraro,
A now ta tarata."

"The palm-tree shall grow,
The coral shall spread,
But man shall cease."

History of the Reformation of the Sixteenth Century. By J. H. Merle D'Aubigné, D.D., President of the Theological School of Geneva, and Vice President of the Société Evangélique: volumes 1 to 4. Volumes 1, 2, and 3, translated by H. White, B.A., Trinity College, Cambridge, M.A., and Ph. Dr. Hiedelberg, and carefully revised by the author, who has made numerous important additions not to be found in any other translations; and volume 4 being the English original, by Dr. D'Aubigné, assisted by Dr. White. New York: Robert Carter, 1847. Complete in one volume, pp. 675.

THE distinguished excellence of this work, the cheapness of the American editions, and the efforts of the Tract Society, have made it familiar to every class of readers. Like Carlyle's French Revolution, it stands alone as an attempt to realize an ideal of history. The conception and execution of each are of course widely different; both seize with an artist's eye, upon the most salient and picturesque features of the several great epochs they have selected, but their style and coloring are in marked contrast; D'Aubigné has a delightful warmth and repose, and his whole treatment of the events of the Reformation is as sweet and supernatural as Cole's "Voyage of Life." Carlyle dashes off his scenes with all the wild, startling effect of Salvator Rosa, or of the modern English painter, Turner. There is another point of contrast, and one eminently in favor of D'Aubigné; Car-

lyle aims only to lay bare the secret springs of human action, but the German Doctor rises higher, and develops the ruling hand of God; this is the only true and reverent conception of a history, not only of a religious, but of a civil revolution,—and, indeed, of all human events. The German Englishman and the Anglicised German have alike given us a drama, an epic, and a historical record, combined in one master production. The vivid reproduction of the past cannot go further, without entering upon the ground of that historical fiction, illuminated by the genius of Scott and Bulwer.

Decidedly this is the best library edition of D'Aubigné,—certainly it is not exposed to the suspicion of any want of authenticity, for, aside from beautifully engraved portraits of the author and the hero, with their autographs, we have a fac-simile certificate, signed by J. H. D'Aubigné, to this effect:

"I have revised this translation line by line, and word by word. . . . It is the only one which I have corrected."

In addition, we are informed by the publisher that this edition of D'Aubigné's history is printed from new stereotype plates, furnished by Messrs. Oliver and Boyd of Edinburgh, from a set revised and corrected by the author himself, and is the only authorized octavo edition in this country. For accuracy and neatness it is believed to be greatly superior to any edition yet offered, and at one dollar per copy, in this handsome form, it is certainly one of the cheapest books ever published.

By a reference to the author's new preface, it will be seen that "numerous corrections and additions, frequently of importance, have been made, and that he acknowledges this translation as the only truthful expression of his thoughts in the English language."

The American Drawing Book—A Manual for the use of the Amateur, and basis of study for the professional artist, especially adapted to the use of public and private schools, as well as home instruction. By J. G. Chapman, N. A. New York: J. S. Redfield, Clinton Hall. 1847.

THE first number of this excellent work has just appeared. In mechanical execution it surpasses any similar publication yet attempted in this country. The introduction is a very sensible essay on drawing—its uses, the best manner of teaching it—and the popular errors that prevail on the subject. Then follows a series of instructions perfectly intelligible and beautifully illustrated. Indeed we can scarcely exaggerate the exquisite finish of several of the wood-cuts. Mr. Chapman has done himself and the subject ample justice. We entirely concur in the following remarks, which we take from a sketch of Chapman—the first of a series entitled "Our Artists," by H. T. Tuckerman, which we are happy to learn are about to appear in a collected form:

"Color is apt to fascinate the inexperienced at the expense of drawing, and few really admire the cartoons of Raphael compared to the number who are enchanted by the splendid hues of the Venetian school. On this subject a late writer justly observes—'A finished work of a great artist is only better than its sketch if the sources of pleasure belonging to color and chiaro scuro are so employed as to increase the impressiveness of the thought. But if one atom of thought has vanished, all color, all finish, all execution, all ornament, are too dearly bought.' Such is the essential importance of drawing—as the alphabet of expression. How desirable is a mastery over such an element of art! Without considering what it may be to the artist as means of pleasure—as a language it is invaluable. There is reason for its becoming more and more (as is the case) a branch of liberal culture. It is true that progress beyond a certain point in drawing seems very dependent on organization; and we know of no better test whereby to decide between imitation and originality of mind, than the use made of this vehicle of expression when

once acquired. But its early and correct acquisition, the education of the hand and eye, is the first step in an artist's course. It is true that when this mastery is attained there must be feeling and intelligence to inform it with meaning, otherwise it is of no more efficiency than skill in the use of weapons to the soldier who is destitute of the valor to wield them in battle. Yet the pencil is ever a delightful resource. How it cheers the languid hours of the invalid, and what a graceful pastime it affords the social circle! To an imaginative traveller it is a means of preserving such effective hints of scenes he explored with enthusiasm, that in after years his portfolio becomes the sibylline leaves of memory, any one of which excites far-spreading and vivid associations. Happy the art that can thus

"Arrest the fleeting images that fill
The mirror of the mind and hold
Them fast."

"Chapman is preparing a work designed to simplify the teaching of drawing. These manuals hitherto have been written by mere teachers, whose interest rendered it undesirable to unfold very clearly the mysteries of the subject; and treatises on perspective, as a general rule, do not impart any adequate practical knowledge. The work in question is philosophical in design, and brings out the whole subject from its simplest to its most complex relations, illustrating the process at every stage with great felicity. It cannot fail to be eminently useful, and will serve as a standard authority in this department of education."

"**TAYLOR AND HIS GENERALS,**" is the title of a cheap volume just published by E. H. Butler & Co., of Philadelphia. It contains a biography of Major General Taylor, and sketches of the lives of Generals Worth, Wool, and Twiggs, with an account of the various actions of their divisions in Mexico, up to the present time.

Illustrated Life of General Winfield Scott. Illustrated by D. H. Strother. New York: A. S. Barnes & Co., 1847, pp. 144. Forty engravings on wood.

A CHEAP summary life of a man now before the public eye, with his achievements duly posted up to the capture of Vera Cruz. It is mostly taken from Mansfield's authentic Life of General Scott.

Social Evenings; or, Historical Tales for Youth. By Miss Mary E. Lee. New York: Harper and Brothers, 1847.

ANOTHER book of the boys and girls, who will here get a little taste of English, Swedish, Turkish, Swiss, Austrian, Spanish, Russian, and French life and manners.

Sermons by Henry Melvill, B.D., Minister of Camden Chapel, Camberwell, and Chaplain to the Tower of London, formerly Fellow and Tutor of St. Peter's College, Cambridge. Comprising all the Discourses published by consent of the Author. Edited by Right Rev. C. P. Milvaine, D.D., Bishop of the Protestant Episcopal Church in the Diocese of Ohio. New York: Stanford and Swords. Boston: Crocker and Brewster. Philadelphia: George S. Appleton. Cincinnati: Derby, Bradley & Co. 1847. 2 vols.

SONNET.

WHAT though the dream is broken? Yet again
Like a familiar angel it shall bear
Consoling treasures for these days of pain,
Such as they only who have grieved can share;
As unhived nectar for the bee to sip,
Lurks in each flower-cell with the Spring-time
brings,
As music rests upon the quiet lip,
And power to soar yet lives in folded wings,
So let the love on which your spirits glide
Flow deep and strong beneath its bridge of sighs,
No shadow resting on the latent tide
Whose heavenward current baffles human eyes,
Until ye stand upon the holy shore
And realms it prophesied, at length explore!

H. T. TUCKERMAN.

Miscellany.

"HOW THEY MANAGE MATTERS IN THE MODEL REPUBLIC" is the title of a second article on the same theme in the April number of Blackwood, published by L. Scott & Co., 79 Fulton st., N. Y. We remember it was generally said in the newspapers that the previous article from the same pen was written in this city, by some Englishman just about to return home. We are strongly disposed to believe such to be the case, from contrasting the two papers. The first, amusingly savage as it was, had the great recommendation of a periodical article in hitting the time exactly. Congress had just closed its session here, and Parliament had just begun its session in England. A witty paper, showing up the M.C.'s to M.P.'s, was, therefore, just the thing for a British magazine. Once at home, however, and with his heels toasting in the hob in Little Peddlington, our John Bull loses all the "progress" impulse which, on this side of the water, made him keep pace with his times. He sends Betty for a mug of beer—a very small mug of very small beer—and, after despatching this mugging, with which he affects to wash down some droplets of gelatinised copperas, which he calls "oysters," he takes down Fearon, and Faux, and Featherstone, and Hamilton, and Dickens, and Trollope, from his "American shelf;" and, uncurling the old dog's-ears of his early studies, he ponders upon the task of compiling an Englishman's *vade mecum* upon American matters. A week, a month, six months, gone by, and still thumbing those inestimable works, which have now such a new and living interest for his half-awakened mind, he has not yet begun the manual for his brother cockneys, which shall be a compendium for them all, in the shape of an 18mo. pocket volume or travelling companion. At last the news reaches him that Lord Fuddlemore has actually been heard to speak of his article in Blackwood, as he read an extract from it in the miscellaneous columns of one of the morning papers. Bull's decision is instantly made—Blackwood, Blackwood only, shall contain the results of his last six months' home studies; and now Little Peddlington can scarcely contain him till he has finished the article which is to use up all that is left of the United States, and be read by Lord Fuddlemore.

Meanwhile, across the very track wherein his package travels per post, comes the wail of famishing millions. Bull heard it not over his beer and oysterlings. Bull knew not that his countrymen were perishing for succor, while he was writing about spittoons—that a sausage was worth a human life, while he was "showing up the sausage vendors!" How should he know? Many a matter that sweeps across the broad Atlantic finds an impassable barrier in the cross lanes of Little Peddlington. The wail of those famishing millions (unbroken even by John's transmitted package—then on the post-road to Edinburgh) thus swept on until it reached the ears of "that conceited monster, the American Demos," and still John had not heard a sob in Little Peddlington to tell of his countrymen "offering libations of cold water on THEIR parched entrails." Nay, more, Bull was still meditating how, in the Model Republic, "thus they learned to bear each other's burdens," when "that conceited monster, the American Demos" had responded to the wail that was yet unheard in Little Peddlington. His article at last appeared, and the gran'nam Maga her-

self blushed amid her wrinkles at being made to talk about "ripe scholars" amid rotting crops replaced by the monster Demos; and "awful false quantities," while the land was writhing in awful and false penury, which Little Peddlington would not lift a finger to relieve, while "that conceited monster, the American Demos," grasping the glories of Monterey and Buena Vista in one hand, held out the other to feed defrauded Ireland.

Bull, dear Bull, within the six months that you were engaged in studying out that article, we have outlived the sting of it. Nay, more, Bull, the wand of Little Peddlington's moral power over us is disenchanted for ever. Her treatment to Ireland in her extremity showed a narrowness about the region of the thorax that was never believed characteristic of the Bull family. "The government" was called upon to do everything; the Bull family did nothing, or comparatively nothing, individually:—yes, they did; they sat down in their blind conceit and selfish arrogance, and, ruminating in their throats a viler weed than that which they deem so loathesome, voided their magazine expectations, telling "that conceited monster, the American Demos, to betake himself to cleanly and well-ordered ways."

"Cant" (says this same Blackwood writer) "is in one form and another the innate vice of the 'earnest' Anglo-Saxon mind." The cant of Little Peddlingtonism, we fear, is incurable in the Bull family, no matter upon what scale things may be acting around them, or to what degree the great sympathies of mankind may be stirred up the world over. "You are a very extraordinary people," said a really intelligent as well as amiable English traveller to us one day; "very extraordinary people, upon my soul: I have just travelled the whole length of your grand canal"—

"Well?"

"Well, neither on board the canal-boats, nor in any house I stopped at, did I see a single *extinguisher*, as we call a little metallic affair with which we put out our candles in England."

This worthy gentleman did not, however, write the article in Blackwood hunting up extinguishers, when grand canals of generous feeling were opening from his country to ours.

"Bull (says this lynch lawyer of Blackwood, who has been so damaged in digestion, and tortured into a tar-and-feathery temper by his travels in the area of freedom), Bull, to be appreciated, must be seen in the midst of his own household gods, with his family and bosom friends about him. This (adds modest John, with his wonted diffidence of self-praise), is what may be called the normal state of that *fine fellow*—and here Jonathan can't hold a candle to him. American interiors want *relief* and *variety of coloring*." How is it with Bull's exteriors, and their "relief" and "coloring?" The following lines by George Lunt may be Jonathan's reply:

England! whence came each glowing hue,
That tints yon flag of 'meteor' light,—
The streaming red, the deeper blue,
Crossed with the moonbeam's pearly white?

"The blood and bruise,—the blue and red,—
Let Asia's groaning millions speak;
The white,—it tells the color fled
From starving Erin's pallid cheek!"

THREE TRANSLATIONS OF A RONDEAU FROM
LA BRUYERE.

De cettuy preux maints grands clerics ont ecrit
Que jamais danger n'stonna son courage.
Abusé fut par le malin esprit
Qu'il espousa sous féminin visage:
Si piteux cas à la fin descouvrit
Sans un seul brin de peur n'y de dommage,

Dont grand renom par tout le monde acquit,
Si qu'on tenait très honneste langage
De cettuy preux.

Bientôt après fille de roy s'éprit
De son amour, qui volontiers s'offrit
Au bon Richard en second mariage.
Donc s'il vaut mieux diable ou femme avoir,
Et qui des deux bruit plus en ménage,
Ceux qui le voudront bien le pourront savoir
De cettuy preux.

I.

Of this good brave have many scholars written,
How never danger turned his soul to dread.
Him did the evil spirit sorely sit on,
Whom he in likeness of a woman wed,
But when he found how sadly he'd been bitten,
No grain of fear he showed, nor lost his head;
Whereby great praise through all the world he
lit on,
And very honorable things were said
Of this good brave.

Ere long, the daughter of a king he hit on
Who freely offered, by Sir Richard smitten,
To be the second partner of his bed.
Now if 'tis better to have devil or wife,
And which at home hath most disturbance
bred—
They who would know may learn it from the life
Of this good brave.

C. D.

II.

Of this brave knight true chroniclers have told
That peril never fill'd his heart with dread.
As woman, Satan sought the hero bold,
And, thus deluded, he the devil wed;
Yet, when the Tempter did his "tale unfold"
Sir Richard shrank not from the nuptial bed,
Nor felt his heart wax weak, nor blood grow
cold,
And far and near the high renown was spread
Of this brave knight.

Full soon a loving princess sought to fold
In royal arms this man of stalwart mould.
Again the vow was ta'en, and blessing said—
Who'er would learn if fiend or wife in sooth
Are most to discord by their tempers led,
May ask, and ascertain the doubtful truth
Of this brave knight.

J. K. A.

III.

Of the gallant Sir Guy great authorities say
That danger ne'er took his stout heart by sur-
prise,
No, not e'en the Devil, who came in his way,
And ensnared him in wedlock in female dis-
guise,
But he found out the trick, and his cards he
could play,
To be handsomely quit with the father of lies;
So the Devil himself had the Devil to pay,
And high, far and wide, did the character
rise

Of the gallant Sir Guy.

Insomuch that a princess, as princesses may,
Woo'd the Knight for her love, and he could not
say nay,
Not being quite yet with experience wise.
Now between wife and devil which choice may
be best,
Which is most of a torment and least of a
prize,
If you wish to be told you must make your re-
quest

Of the gallant Sir Guy.

M.

The Fine Arts.

EXHIBITION AT THE NATIONAL ACADEMY.
No. 24. *Landscape composition, Forenoon.*
A. B. DURAND. No. 29, "Afternoon," is by
the same artist, and we notice them in con-
nexion because they form a pair. These two

fine pictures received an elaborate notice in the first number of this journal, therefore we reserve what we have to say of the artist until we reach another picture in the same room.

Ex-Governor Bouck. C. L. ELLIOTT. This is the most imposing picture in the room. It is well designed, and painted with great freedom and power. The likeness is admirable, and it may well be regarded as a valuable acquisition to the gallery at the City Hall. Altogether, we do not, on a more intimate examination, like the majority of Elliott's pictures of the current season as well as some that he exhibited last year. They are more sketchy—are not as well toned, and painted on too high a key to wear well. They are well calculated for a public exhibition, but lack the qualities to secure them a permanent place in the memory, or to render them entirely satisfactory as home pictures—ministers to the nicer shades of home sentiment. He seems to have aimed through more slender means addressed to the eye, to speak most powerfully to the imagination. He has, to some extent, sacrificed detail to striking resemblance and general effect. But he has imparted such vigorous meaning to what is given, that in the power of the principal forms the mind discovers an intelligence over the whole composition, which admirably qualifies them for their position in a public gallery, and measurably atones for the want of rich blending into one harmonious whole—the delicate marking—the nicer shades of feeling, and the lines of thought, such as the eye loves to dwell upon, in features dear to the affections.

A writer in a daily evening journal for whose critical judgment we have great respect, takes us to task for an oversight in our remarks preliminary to commencing our critical notice. We should not have thought it worth our while (since we have no relish for controversy), to allude to it, had he not charged us with dishonesty of intention. The "mistake" to which he alludes is understood and appreciated, and, under the circumstances, we don't know that we have a right to complain, but he may rest assured that the mistake, if it be one, was entirely "the result of accident," and one for which, after this acknowledgment, we do not hold ourselves responsible. Would it not be well for our friend to weigh well, himself, the concluding sentence of the paragraph of the article referred to from his own pen. If we mistake not, he is in the same category with ourselves. But above all things, "good Sir Harry," do not charge us with dishonesty of intention, for if we are tenacious of any one thing, it is that. We have a question to ask in conclusion:—Has the writer of the leading quotation from the *Literary World*, in the article alluded to, "devoted years of patient labor to the art?" Meet us half way, and we shall have no cause for quarrel. We honor your personal predictions.

We disclaim all intention to wrong any man who figures in the catalogue. From judicious observation, when called for, an artist has to fear nothing, and may profit much; but it should ever be remembered that the professional merit must be humble indeed which does not render the possessor superior to his self-constituted judge, who is himself not an artist. A sound judgment in literature, or an acquaintance with the general principles upon which all works of taste must necessarily be conducted, are not sufficient, without practical skill, truly to estimate a production of art. The poet employs vehicles of thought and

signs of expression familiar to all as the use of reason; the means and instruments of the painter constitute, in their management, a peculiar science, in which excellence or defect is less appreciable by natural or untrained observation. Neglect of these principles of criticism has exposed both art and artists to groundless censure, and to as injurious praise.

No. 27. *A Monomaniac.* WM. E. MCMASTER. So far as we can discover, this picture is well painted, but the artist has done himself an injustice by placing so unworthy a subject in the exhibition. If he has any desire to attract attention, he must select something more agreeable.

No. 31. *Portrait of a Gentleman.* J. BOYLE. We like this better than the portrait of Calhoun by the same hand. There is more character in it, albeit it lacks unity in light and shade, and transparency in color.

No. 32. *Portrait of a Gentleman.* J. H. LAZARUS. Painted with a great deal of power.

No. 33. *Portrait of a Gentleman.* C. W. PRICE. We have a very favorable recollection of some of the works of this artist exhibited last year. The head in this model is well-modelled and painted, and deserves a better place on the wall—the drapery is unfinished and hard.

No. 34. *Portrait of a Gentleman.* WALDO and JEWETT. This is unquestionably a strong likeness, and, in some respects, is well-painted. The artist has, however, exhausted his power in the strength of his lights; the immediate contrast of which is strong dark, without the middle tint required to produce an agreeable union. It is a great mistake under which many otherwise skilful artists labor, that force is to be obtained only by forcing the lights and darks, for in most cases it only produces flatness and insipidity. There is no more valuable instrument in the hands of a painter than middle tint, since it is by that alone, together with half-tones of color, that the opposite extremes of light, dark, and color, are reconciled and united. A single point of light and dark, brought in contact, is sufficient to give solidity and force to a great mass. In proof of the value of middle tint, we refer the visitor to

No. 35. *Portrait of a Lady.* EDWIN WHITE. In this picture there is not a point of positive white, yet one does not feel the want of it, since everything in it is graduated to the same scale; and the result is a richness and fullness of effect far more agreeable, to a refined taste, than the meretricious effects of flashing lights and lamplack shadows.

No. 37. *Mexican Cavalry Routed.* CHAS. JANIS. There is considerable spirit in this little composition, but it lacks point and force in the treatment. There is no appearance of atmosphere, and the whole, in consequence, is a flat surface.

No. 41. *Portrait of a Gentleman.* E. MOONEY. Mr. Mooney's pictures usually possess nearly all the desirable qualities, except agreeable color, required to constitute a good portrait. His drawing is good, his likeness correct, and the painting vigorous. His cool half-tints, however, want delicacy, and his color, in consequence, is apt to look muddy and dry. Altogether, we think this a good portrait.

No. 42. *Landscape, Composition.* W. W. WOTHERSPOON. There are some good points in this picture: for example, the group of trees occupying the centre of the composition and their reflection in the water. It wants, however, what we have complained of in another instance—middle tint. The shadows are

black and opaque, and the lights cut sharp in too many instances, destroying the union and repose of the whole. The composition, though somewhat artificial, is very good. On the whole, it is not as good an example of the skill of this promising young artist as we have seen.

No. 43. *Ex-Mayor Morris.* F. R. SPENCER. Rather an unfavorable likeness of our present Post-Master. The expression is far from agreeable to us, and we infer that there must be something in the neighborhood not altogether pleasant to himself. The execution is feeble, and the color unnatural.

No. 44. *Alfred Jones.* THOMAS HICKS. This portrait was painted some time since. It has little to commend it except likeness, which is very good.

COLE's picture of *Prometheus Bound to the Rock*, which has been for a short time on exhibition at the "New York Gallery," in the Park, is well worth a visit to the lovers of the sublime in art. It is simple in its elements, but treated in a masterly manner. The principal feature is a lofty peak of Caucasus looming grandly into the upper air, upon the highest point of which hangs the victim of the angered God. The sun is seen just rising above the horizon, and his rosy morning light is diffused over the sky, and glitters on the snow-crowned heights until it is lost in the deep blue of the sky above. The bit of foreground, at the left of the picture, is painted with the artist's usual power, and imparts great value to the other parts of the picture, which are made up of half-tint. A vulture, seen sailing up the side of the mountain, is the only living thing, besides the victim, in the picture. The whole composition produces in the mind of the spectator, a feeling of utter loneliness and desertion; which was, unquestionably, the artist's aim. The star Jupiter is seen above, hovering within sight of his victim, and one feels, in looking at him, as if he were placed there for all time to gloat on the agonies of the tortured Prometheus. We wish Mr. Cole could find it in his heart and in his way to treat us oftener to his imaginative creations. They give a dignity to art which the mass of modern artists do not seem to appreciate.

MR. CROPSEY, who bids fair to become one of our very best landscape painters, embarks for Europe in the early part of the present month; and we hope and trust the lovers of art will not let him depart empty-handed. By furnishing him with commissions, they may do themselves a pleasure and him a profit. He has already received several orders from gentlemen of acknowledged taste, but we take it upon ourselves, without his knowledge, to say that he will have it in his power to execute many more. As a general rule, we have no favorable opinion of young artists' going abroad, but in this instance we have no fears for the result, for Mr. Cropsey is so well-grounded in the principles of his art, and loves nature with so much earnestness, that he will not be likely to yield her claims to any old master on record. He has proved himself thus far thoroughly American; and when he surrenders his nationality may "his right hand forget its cunning."

FOREIGN.

"At the gallery of the Messrs. Graves, in Pall Mall, we have seen a statue in marble, the work of the American sculptor, Mr. Hiram Powers,—which deserves a visit. It is the undraped figure of a Neapolitan Fisher-Boy, listening to the music of a sea-shell which he holds to the ear. The work is considerably

below the mark—as it is below the aim—of the Greek Slave Girl, by the same artist, exhibited at the same place last year; but the figure is, nevertheless, one of great beauty. There is nothing of originality in the treatment—as, indeed, there scarcely could be, with the subject; but the design is good, the drawing excellent, the attitude easy, and the expression sweet—with just so much of melancholy in the young face as youth may wear when listening to the mysterious poetry of nature—the shade, not the shadow—the sentiment of sadness, but not the cloud. The statue belongs, we believe, to Mr. Stephenson, the well-known engineer.”—*Athenæum*.

“A letter from Florence states that the picture of the ‘Last Supper’ discovered some time since in the ancient Convent of St. Onofrius has been purchased by the Tuscan Government, for the grand ducal Gallery,—at a price which would seem to indicate its adoption of that one of the conflicting opinions as to the authorship which assigns it to Raphael. The sum paid is 325,000 francs—£13,000.”—*Ibid*.

“Marshal Soult is said to have sold his famous picture by Murillo, ‘The Paralytic at the Piscina’—one of the great collection acquired by him in Spain—to some English collector, for the sum of 160,000 francs—\$32,000.”

Music.

THE OPERA.—During the last week in April there was no performance at Palmo's, and the season closes the latter part of the present month. The early interest excited in this refined amusement seems to have died gradually away, and recently the houses have been comparatively thin. We notice the fact with regret. It indicates that there is not yet among us a sufficiently large class to whom music is a necessity, to justify any permanent establishment so expensive as a first-rate Italian Opera. Special causes, however, doubtless marred the success of the present experiment. In the first place, the theatre is not only too diminutive but altogether comfortless; then the frequent indisposition of the principal vocalists has so often disappointed the audience of their anticipated pleasure, as to give a character of uncertainty to the whole business; and finally, the selection of operas has not been as judicious as it might have been. I Lombardi, for instance, requires a large theatre like the Scala, to give adequate effect to its rich and powerful combinations. If the same expense had been lavished on a piece better adapted to the capacities of the building and the popular taste, it would have retained its place much longer. In selecting an opera in this country, reference should be had—not only to the music, but to the drama. It is requisite to touch a familiar chord. We ascribe the popularity of *Lucia*, in part, to the well-known and touching story upon which it is founded. *Giulietta e Romeo* was promised early in the season, and we have no doubt its success would have been great. Shakspeare has immortalized the lovers of Verona; and the music of Bellini has a decided hold upon general sympathy. The rôle of Romeo is admirably fitted to Pico's voice and style. Notwithstanding the discouragements we have noticed, let not the lovers of music slacken their efforts in behalf of a permanent opera. The new company are in the full tide of success at Boston, and we are happy to notice that superior as is their orchestra, chorus and prima donna—their arrival has not lessened the demonstra-

tion in favor of the New York company. Indeed, taken together, our Troupe is above the average of foreign companies. Every one acknowledges the surpassing excellence of the tenor. Beneventano and Sanquirico in their respective departments are quite satisfactory, and the two ladies are established favorites. We are gratified to perceive that Semiramide is announced. Two years since it was eminently popular, and its reproduction is an excellent idea. Meantime, we trust, the benefits of the several leading artists will be graced by large audiences. They have labored long and well, and look to these occasions for no small part of their remuneration.

AMERICAN MUSICAL INSTITUTE.—An English adaptation of Rossini's opera *La Cenerentola* by Rophino Lacy, has long been familiar to the theatre-going public as *Cinderella*, or the *Fairy and the Little Glass-Slipper*, and deservedly popular. The vocal portion, with a piano-forte accompaniment, was performed by the members of the American Musical Institute on the evening of the 29th ult. As in their previous performance, of *Judas Maccabæus*, the chorus acquitted itself in a very pleasing and satisfactory manner; especially so, when we consider it was unsustained by an Orchestra: a position sufficiently difficult and trying to the most experienced singers. The very pretty chorus—

“What wild sounds the hunters attending,”

was performed in a manner that we rarely find equalled on the stage, so much precision and spirit was imparted to it. This remark will also apply to

“Back from his morning chase, our noble Prince doth ride.”

Another chorus (not written for the opera, but introduced from the same composer's *William Tell*),

“Swift as the flash that marks the sight,”

was very exquisitely rendered. Of the solo performers, *Cinderella*, Mrs. L. A. Jones, and the *Baron Pompolino*, Mr. E. Shepherd, won most of the approbation of the audience. *The Prince*, Mr. S. Pearson, sang his portion of the music with due care and suitable expression. Altogether, this experiment was much more successful than we could have ventured to anticipate: we must confess, however, that we were constantly reminded of the absence of orchestral and other accessories, and cannot but think that the entertainment would have been more satisfactory with the aid of the former, at least. The capabilities of the Institute are shown to much greater advantage in such a composition as *Judas Maccabæus*, which we hope will ere long be repeated. The Tabernacle was well filled, and the audience departed gratified with the evening's entertainments.

MUSICAL PUBLICATIONS.

The Tyrolean Lyre: a Glee Book, consisting of easy pieces arranged mostly for Soprano, Alto, Tenor, and Bass Voices, with and without Piano-Forte Accompaniments; comprising a Complete Collection of Solos, Duets, Trios, Quartets, Quintets, Choruses, &c., for the use of Societies, Schools, Clubs, Choirs, and the Social Circle. Composed, selected, and arranged by Edward L. White and E. Gould. Oblong 4to. pp. 232. Boston: Benj. B. Mussey & Co. 1847.

Books of this kind are always sure of a hearty welcome, and the rapid increase of them is an encouraging evidence of the increasing cultivation of vocal music in the domestic circle. Boston has taken, and maintains the lead in this class of publications, the nature of which is so fully described in the ample title page given

above, that we are spared the necessity of further description. The selection is made in good taste, and apparently with special reference to melody, from the compositions of Auber, Weber, Rossini, Balfe, and other well known and popular composers.

Theory of Musical Composition. By Godfrey Weber. Translated from the German, by James F. Warner. Svo. Boston: Wilkins & Carter.

THE celebrity of Godfrey Weber's Treatise, which in Germany has gradually superseded the less complete works on the Theory of Music of Albrechtsberger, Marx, and others, has led Mr. Warner to confer the benefit of a translation upon those who are unable to study the original, and in so doing he has laid the musical student under considerable obligation. There is no other treatise on the subject in the English, nor, that we are aware of, in any other language, comparable to it. We intend upon a future occasion to give a detailed notice of this work, at present it will suffice to direct the student's attention to it.

The Drama.

Mrs. Mason, supported by her brother, Mr. Wheatley, has lately completed an engagement at the Park theatre, which to judge from the crowded pit and the well filled dress tier, by which she was nightly greeted, must have been as profitable to the management of the theatre as it was complimentary to herself. For nine or ten successive nights the legitimate drama was really respectably patronized; and the plays of Knowles, Bulwer, and Milman, drew nearly as large houses as Viennese dancing children, Ethiopian minstrels, and Verdi's music. Faces now seldom seen at the Park, formerly so familiar there, have during Mrs. Mason's engagement again shown themselves; and opera cloaks, lorgnettes, and white gloves, rarely seen elsewhere in these days than in the concert room and the opera house, have once more gladdened the eyes of the “stock” actors, and have almost aroused the expectation that they were again to bask in the sunbeams of fashion.

Mrs. Mason's remarkable talent in portraying nature, and her novel style, so entirely different from that of the hackneyed professional actor, are assigned by many as the causes of her unexpected success before a New York audience. We believe, ourselves, that the charm of novelty has had much to do with her success, richly as she deserves it. The capricious public are tired of professional acting, no matter how artistical it may be. Mrs. Mason's style is entirely her own,—something new upon the stage, and we will endeavor to show this in a few words. Acting has always been exaggeration, it is not nature, and it is the inability to decide to what extent the display of emotion or passion should be exaggerated to render it acting, which leads to ranting, the fault in some measure of every actor. Now, Mrs. Mason is for the time being the heroine she personates. You forget the stage, the actress, in her presence, and see only a woman acting as you conceive many women would in that case. Her personation of a character is not acting, it is nature. She is no actress—she is the lady—and this is what is so charming about her; the modest bearing and perfectly natural demeanor of a well-bred lady characterize her in every part she assumes. Rarely do you see in her a strained expression of countenance, an unnaturally striking attitude, and as rarely do you hear an over loud tone or a word over emphasised. She is never, with an occasional exception, exaggerated, and she never rants.

Had Mrs. Mason been upon the stage all her life until now, we fear she would never have ranked where she does. It is absence of stage drill and stage education which has made her what she is. Were she to imitate any other actress, or to copy any stage model, she would unquestionably fail, for she does not possess the physical power to act like Mrs. Kean or Fanny Kemble Butler. She needs no study except that of her part, no direction but that of her own good taste. We could almost wish always to see her unchanged from what she is now, and unimproved, if that involves the necessity of her becoming more of an artist; but it must be remembered, that it is only as an artist that she can permanently hold the position which her genius now gives her; for once thoroughly hackneyed in the repetition of her parts, and the poetry of the author whose words she speaks will cease to stimulate her emotions. Her future is therefore still an arduous one, professionally considered.

Time and space will not allow any criticism of her delineation of particular characters. It must be confessed that she was not ably supported in any of them; yet we would not care to see her play with any other actor than her brother. Mr. Wheatley has improved perceptibly while with her, and with his capabilities and his sister for a model, will yet make a superior actor. It is said that they are soon to play another engagement here. They will receive a cordial welcome.

Since the conclusion of Mrs. Mason's engagement, Mr. Forrest has been the great attraction at the Park. We hear every now and then that this tragedian, who has heretofore made such spirited efforts to call forth some American play worthy of his powers, still cherishes the hope of introducing to his countrymen one or more dramas from native pens before he retires from the stage. One American tragedy that would live, alike in literature and in the green-room, would be a noble bequest to his profession.

Varieties.

MAY SONG.

From Edgar Taylor's *Lays of the Minnesingers*.

The following song of Earl Conrad of Kirchberg, is translated very closely, and in the same measure as the original.

May, sweet May, again is come;
May, that frees the land from gloom;
Children, children, up and see
All her stores of jollity!
O'er the laughing hedgerows' side
She hath spread her treasures wide;
She is in the greenwood shade,
Where the nightingale hath made
Every branch and every tree
Ring with her sweet melody:
Hill and dale are May's own treasures,
Youth, rejoice in sportive measures;
Sing ye! join the chorus gay!
Hail this merry, merry May!

Up, then, children, we will go
Where the blooming roses grow,
In a joyful company
We the bursting flowers will see;
Up! your festal dress prepare!
Where gay hearts are meeting, there
May hath pleasures most inviting,
Heart, and sight, and ear delighting:
Listen to the bird's sweet song,
Hark! how soft it floats along!
Courtly dames our pleasures share,
Never saw I May so fair;
Therefore, dancing will we go:
Youths rejoice, the flow'rets blow;
Sing ye! join the chorus gay!
Hail this merry, merry May!

Our manly youths,—where are they now?
Bid them up, and with us go
To the sporters on the plain;
Bid adieu to care and pain,
Now, thou pale and wounded lover!
Thou thy peace shalt soon recover:
Many a laughing lip and eye
Speaks the light heart's gaiety.
Lovely flowers around we find,
In the smiling verdure twined,
Richly steep'd in May dews glowing:
Youths! rejoice, the flowers are blowing:
Sing ye! join the chorus gay!
Hail this merry, merry May!

Oh, if to my love restored,
Her, o'er all her sex adored,
What supreme delight were mine!
How would Care her sway resign!
Merrily in the bloom of May,
I would weave a garland gay;
Better than the best is she,
Purer than all purity!
For her spotless self alone,
I will sing this changeless one;
Thankful or unthankful, she
Shall my song, my idol, be.
Youths, then, join the chorus gay!
Hail this merry, merry May!

The New York Observer, of May 1, 1847, has the following:—

"GEOGRAPHY OF THE BIBLE.—We stated last Autumn that a work on Sacred Geography, by Rev. Dr. Robinson, intended for schools and young persons, would probably be issued during the present season. We learn that the author has been led to enlarge his plan, so as to adapt the work to the use of all intelligent English readers, clergymen as well as others; and also so as to comprise not Palestine alone, but the whole Geography of the Bible. In this form it will make a volume of some 500 or 600 pages; from which a smaller work for children and Sabbath Schools may readily be prepared, if deemed advisable.

"We have examined the plan, and also portions of the manuscript, so far as has been already prepared, and have been highly gratified with its execution. The materials are drawn not only from stores which have been accumulating for ages, but in a large degree from the researches of modern travellers, particularly of the missionaries, from whom Dr. R. is constantly receiving details of their observations."

NOVEL APPLICATION OF VULCANISED CAOUTCHOUC.—A new kind of cab was introduced into the streets of London lately. It is something like Hansom's cabs, only that the seats are arranged omnibus fashion—sideways. The chief novelty is the absence of springs, and the substitution of a caoutchouc tire to the wheels: an elastic tube encircling each wheel, neutralizing every jolt, giving a singularly smooth and steady motion, deadening the noise, and having the further advantage that in case of accident the wheels may pass over any one without much hurt. Many suffered the wheel to cross their feet without experiencing a worse sensation than a little numbness!

GUN-COTTON.—Experiments in blasting with gun-cotton and powder, in larger relative quantities than have hitherto been tried, were carried out on the 17th ult., in Yorkshire. The locality chosen was on the line of the Manchester and Huddersfield Railway now in process of construction, in one of the portions of a tunnel which will be the longest in England,—upwards of three miles. The rock operated on was in the beds of mill-stone grit series, and of the closest quartzose character. The quantities of cotton varied from 1½ oz. to 1 lb.; and it was put, by desire, to the severest trials in blast-holes wherein three and four

times the quantity of powder would have been used. In every instance, we are informed, it proved superior in power to powder in these proportions; though the miners, naturally fearful of the cotton from the exaggerated statements which they had heard of its explosive nature, failed to ram down the charges as effectually as they do those of powder. The chief engineer, Mr. H. Mackworth, gave it as his opinion that when the miners shall gain confidence in its use and give it fair play, it will exhibit a power at least six times that of blasting powder; and enclosed as it is in tubes of a known weight (though it was used likewise in a loose state), will insure a safety and rapidity of action of which powder is not susceptible.

The Swedish Ambassador at Paris has notified to Professor Schönbein that his Sovereign has conferred on the philosopher the honor of knighthood, in recognition of his invention of gun-cotton. We happen to know that this distinction possesses a large share of its value in the eyes of Dr. Schönbein from his belief that it has been conferred at the suggestion of Berzelius—and conveys the opinion of that great chemist as to the merit of the discovery.

HEAT WITHOUT FUEL.—Important as cheap fuel may be, to be able to do without it altogether is more important still. A Hungary chemist, perhaps a cold one too, has taken some promising steps towards making this possible. He places in contact two iron and one copper cylindrical plate, highly polished, turning on an axis at the end of a lever, with a balance weight at the end, to keep the plates in contact, when, by means of very simple apparatus and trifling exertion, a glowing red heat may be produced in five minutes, and maintained with ease.

PARIS ACADEMY OF SCIENCES.—A letter was received from M. Ferdinand de Luca, Secretary of the Academy of Naples, announcing that M. Cervellari has succeeded in dissolving stone in living persons, by the use of electricity. A letter was received from M. Bonjean, giving an account of further successful experiments with ergotine in external hemorrhage. He mentions a case of severed radial artery cured without ligature, and states that ergotine has been successfully tried for the cure of scurvy.

DIMENSIONS OF EUROPEAN CHURCHES.—The *Roman Advertiser* gives the following statistics of the capabilities of St. Peter's, as compared with other great churches; allowing four persons to every quadrate metre (square yard):—

	Persons.	Sq. yds.
St. Peter's	54 000	13 500
Milan Cathedral	37 000	9 250
St. Paul's, at Rome	32 000	8 000
St. Paul's, at London	25 600	6 400
St. Petronio, at Bologna	24 400	6 100
Florence Cathedral	24 300	6 075
Antwerp Cathedral	24 000	6 000
St. Sophia's, at Constantinople	23 000	5 750
St. John, Lateran	22 900	5 725
Notre Dame, at Paris	21 000	5 250
Pisa Cathedral	13 000	5 250
St. Stephen's, at Vienna	12 400	3 100
St. Dominic's, at Bologna	12 000	3 000
St. Peter's, at Bologna	11 400	2 850
Cathedral of Siena	11 000	2 750
St. Mark's, Venice	7 000	1 750

The piazza of St. Peter's, in its widest limits, allowing 12 persons to the quadrate metre, holds 624,000; allowing four to the same, drawn up in military array, 208,000. In its narrower limits, not comprising the porticoes or the piazza rustici, 474,000 crowded, and 138,000 in military array, to the quadrate metre.

ACCORDING to letters from Naples, the Neapolitan love of *spectacle* is receiving present gratification on a magnificent, yet inexpensive, scale. A great performer, Mount Vesuvius, draws nightly crowds to witness his sublime utterances; and the *poco curante* inhabitants of the luxurious city, as well as its curious visitors, are described as enjoying their refreshments *al fresco*, and looking indolently on while the mountain declaims in thunder and exhibits in fire.

Publishers' Circular.

MISCELLANEOUS ITEMS.

Messrs. Geo. H. Derby & Co., Geneva, N. Y., are the publishers of two neat miniature volumes of minor poetry, entitled "The Temperance Token, or Crystal Drops from the old Oaken Bucket," and the "Oddfellow's Token," devoted to "Friendship, Love, and Truth." Edited by Kate Barclay. The selections are generally made with taste and feeling.

Herman Hooker, Philadelphia, publishes the work of Rev. Edward Bickersteth, "Questions illustrating the thirty-nine articles of the Church of England, with proofs from Scripture, and the Primitive Church." The articles are arranged in four divisions. The Christian Doctrine with reference to the Father, the Son, and the Holy Ghost; the Rule of Faith; Doctrines relating to Christians as individuals; Doctrines relating to Christians as members of a Society. Mr. Hooker is also himself the author as well as publisher of several works of a religious character, the Portion of the Soul, Uses of Adversity, &c., &c.

The publication, by HARPER AND BROTHERS, of the new edition of a great national work, the "Writings of George Washington; being his Correspondence, Addresses, &c., with a Life of the Author, by Jared Sparks," at the present time, is exceedingly opportune, in the midst of the numerous biographies of the great men of the day. It is well always for Americans to fix their contemplations upon the character of Washington, his prudence, his judgment, his moderation, his modesty, no less than his invincible courage and valor. And where can these be brought out so fully as in his correspondence? The Messrs. Harper have done well in sending this work forth to the public as a companion and corrective to the warlike literature of the day. The book of Mr. Headley, just published, "Washington and his Generals," will fix the public attention upon the military career of Washington; but the MAN should be studied in the work of Mr. Sparks. The book is everything that can be desired to "elucidate" the great civil and military career of Washington. The reduced price is the important feature of the present undertaking—an octavo volume of nearly six hundred pages, with numerous maps, plans of battles, and finely executed portrait, being sold for *one dollar and a half*.

The work of Mr. SPARKS, on the "American Revolution," is advancing towards completion in his hands.

A London letter to Boston announces the death of Mr. Hall, of the firm of Chapman and Hall.

The General Index preparing of "Silliman's Journal of Science," is a work of the first importance, though one of those unobtrusive labors in the cause of literature which rarely attract attention proportioned to the disinterestedness which prompts them. Neither authors nor publishers are paid for this kind of labor, of which there was recently so brilliant an example in Mrs. Cowden Clarke's Concordance to Shakespeare. The Index to which we allude, will be the largest, fullest, most accurately printed work of the kind ever published in America.

The "Journey Round the World," of Sir George Simpson, has just been issued by Messrs. LEA AND BLANCHARD, in a very neat octavo, simultaneously with its publication in London. Its connexion with the topics of the "Far West"

will give it a large circulation among American readers. We shall probably notice it at length hereafter.

The same publishers have also ready, the highly valuable series of "Small Books on Great Subjects," in three volumes. Here are tracts containing, in miniature, the essence of folios, being written by scholars and philosophers, as the results of thought and study. There are books where the writer seems practising his work at the expense of the reader; these are written out of the fulness of knowledge, and all are what they pretend to be, books on important subjects.—"Philosophical Theories and Experience, by a Pariah," is understood to be by George Borrow, author of the "Bible in Spain." Physiology and Intellectual Science, Prevention of Insanity, Practical Organic Chemistry, Criminal Law, Principles of Grammar, Early and Later Greek Philosophy, Second Century of Philosophy, are among the topics.

Messrs. Lea and Blanchard have also just published a convenient "Law Dictionary," in one volume, by Henry James Holthouse; edited from the second and enlarged London edition, with numerous additions by Henry Pennington, of the Philadelphia Bar.

The third part of "Ranke's History of the Reformation in Germany" is also ready.

ANNOUNCEMENTS.

Messrs. ROBINS & SMITH of Hartford, Conn., have just published, "The Practical French Teacher," by Norman Pinney, on the plan of Ollendorff—Messrs. Huntington & Savage are the New York Agents for its sale.

Messrs. STANFORD & SWORDS have lately published "An Historical Sketch of Trinity Church," by Wm. Berrian, D.D.

Messrs. Redding & Co. of Boston, announce as for publication this month, "The History of St. Giles and St. James," by Douglas Jerrold, with illustrations, &c.

Messrs. GRIGG, ELLIOT & Co., of Philadelphia, have in press, "The Life of General Taylor," by R. T. Conrad—Also, "General Taylor and his Staff," "A Treatise on the Practice of Medicine," by G. D. Wood; "The Theory and Practice of Surgery," by G. McClellan, M.D., &c.

Messrs. BURGESS AND STRINGER have in press, "The Struggles and Adventures of Christopher Tadpole," by Albert Smith, with illustrations, &c.

MARK H. NEWMAN has just published a Series of Juvenile Singing Books, by Mr. Bradbury; comprising "The Young Choir;" "The Young Melodist;" "The School Singer;" and "Flora's Festival."

NEW WORKS PUBLISHED IN LONDON FROM 27TH FEB. TO THE 13TH OF MARCH.

ABBOTT (C.)—Treatise on the Law relative to Merchant Ships and Seamen. In Five Parts. 8th edition by Wm. Shee. Royal 8vo. 32s.

ADAMS (E.)—The Polychromatic Ornament of Italy. Royal 4to. 12 plates. 30s.

ADAMS (W.)—The Warnings of the Holy Week: being a Course of Parochial Lectures for the Week before Easter, and the Easter Festivals. 12mo. 5s.

ADDISON (C. G.)—A Treatise on the Law of Contracts, and Rights, and Liabilities ex contractu. Royal 8vo. 25s.

ANGAS'S Savage Life and Scenes in Australia and New Zealand. 2d edit. illustra. 2 vols. 8vo. 24s.

ANGLING.—Hand-Book of Angling, embracing Fly-Fishing, Trolling, Bottom Fishing, and Salmon Fishing, with the Natural History of River Fish, and the best Mode of Catching them. By Ephemer, of "Bell's Life in London." 12mo. 9s.

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ARNOLD'S LATIN BOOK.—A Key to Arnold's Second Latin Book and Practical Grammar. By A. M. A.—n. 12mo. 3s.

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—Supplement to the first five editions of the Life and Correspondence of Thomas Arnold, D.D. 8vo. 1s.

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BACON; his Writings and his Philosophy. By the Rev. G. L. Craik, M.A. Vol. 3, 18mo. 1s. 6d. Knight's Weekly Volume, 113.

BADHAM (C. D.)—A Treatise on the Esculent Funguses of England; containing an Account of their Classical History, Uses, Characters, Development, Structure, Nutritious Properties, Modes of Cooking and Preserving, &c. Royal 8vo. 21s.

BARHAM (W.)—Description of Niagara; selected from various Travellers: with original Additions. 8vo. plate, 5s.

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